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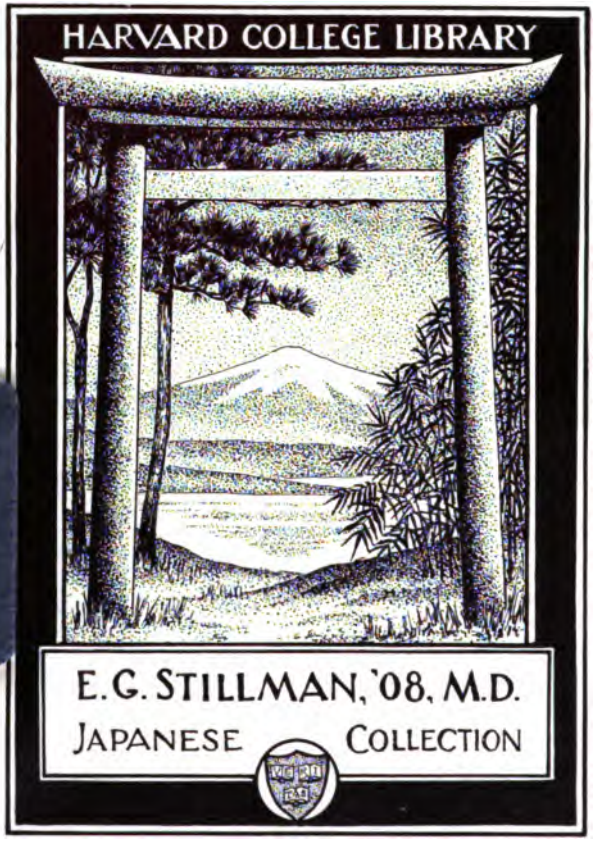

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移影到窓前

榜亭主

竹道人蘭

THE FLOWER ART OF JAPAN

BY THE SAME AUTHOR

JAPANESE
FLOWER ARRANGEMENT

APPLIED TO WESTERN NEEDS
WITH EIGHTY-EIGHT ILLUSTRATIONS

NEW YORK: JOHN LANE COMPANY
LONDON: JOHN LANE, THE BODLEY HEAD

白紅黃菊

THE FLOWER ART OF JAPAN

NEW YORK JOHN L. SHOEMAKER & CO.
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MCMXIV

THE FLOWER ART OF JAPAN

BY
MARY AVERILL
(KWASHINSAI KIYOKUMEI)
AUTHOR OF
"JAPANESE FLOWER ARRANGEMENT"

WITH 129 ILLUSTRATIONS

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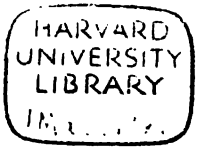

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TO ALL WHO LOVE FLOWERS

SILENT EXPONENTS OF THE BEAUTIFUL

INTRODUCTION

SINCE the friendly greeting of "*Japanese Flower Arrangement*" I feel justified in supplementing and completing the subject.

In the first treatment of an art so little known, one hardly dares venture beyond the rudiments. Now, however, being assured that there are those as interested as myself, I shall endeavor to carry them farther in this delightful study, only wishing that it were possible to create a stronger desire on the part of my readers to apply these Japanese ideas practically. For gradually we discover by the constant study of our flower arranging that we are beautifying all that touches our lives.

The difficult problem of elimination becomes simplified and we find our possessions in the way of household belongings placing them-

selves more attractively as the final result of closer application to this art.

With each return to Japan, I have longed to become a convert to one school of flower arrangement in particular. Still the deeper I probe into the numerous schools I find it utterly impossible to advocate any one school exclusively. There is good and valuable information to be found in them all. The various schools of flower arrangement are like the different creeds of the Christian religion: agreeing in the essentials and only disagreeing in the non-essentials; the points of difference creating the possibility to form new schools. On occasions I have found myself narrowing down to the research of one school, when suddenly I have had my attention called to some principle or suggestion from another school, so practical and valuable in enhancing the beauty of the arranging of cut flowers, that in spite of the assurance of the many masters at whose feet it has been my privilege to sit, that their particular school contains all the virtues, I cannot honestly agree with them. I have narrowed down after many

years of study on each school, to a very small number of schools, but, should I attempt to settle upon one only I would defeat my purpose and pleasure of bringing to the people of my own land the best and most helpful suggestions in this Japanese Flower Art.

All the schools can be divided under two heads: those producing wonderful decorative effects, and those which exhibit natural taste.

The two schools which follow nature most closely are *Ikenobu* and *Ko-Shin-Ryu*. It is to these two schools I owe my greatest inspiration. Both of these schools look upon nature as the most helpful guide in forming their rules and producing their most pleasing results. Ikenobu has enjoyed, and I feel deservingly, unbroken popularity from 700 A.D. to the present time.

Whereas Koshin Ryu has lost in favor, there being only one Master of that school now in Kyoto, while there are forty teachers in the Ikenobu school. Although this Koshin Ryu Master is remarkably skilful, he has few followers, Ikenobu being the most flourishing school of the present day in both Tokio and

Kyoto. Koshin Ryu is no longer taught in the Ginkaku-ji where it originated, yet Ikenobu still is being taught at the Rokakudo.

Having studied Ko-Shin-Ryu longer than any other school, I have always felt a pride in knowing it originated in the Ginkaku-ji so loved by Yoshimasa, Japan's most famous patron of art. I regret keenly that instruction has been discontinued in this most interesting temple.

Yoshimasa built Ginkaku-ji as a place of retirement after abdicating the throne, accompanied there by his two favorites, Soami and Shukō, and by this famous trio Flower Arrangement and the Tea Ceremony were raised to the rank of fine arts. It was my great privilege to visit this temple last summer with the Ko-Shin-Ryu Master before mentioned, and sit with him inside the enclosure which holds Yoshimasa's image, while he made a very beautiful flower arrangement, which was left as an offering in front of this simple wooden figure.

Exhibitions of Flower Arrangement are held frequently, much as the exhibitions of paint-

ings are given in this country. On these occasions all schools are represented. In my last visit to Japan I found that each school had developed a new school, known as *Moribana*, a modern departure from true Japanese principles and an attempt to follow European and American styles, which is anything but pleasing. Any Japanese now taking flower lessons learns with the Japanese methods the foreign style, the result being more careless and less beautiful effects in his Japanese arrangements and nothing worth while in foreign style. This, of course, is due to the progress of Western civilization, as the people of Japan are at present adjusting their lives, manners, and customs to those of Western peoples. Yet the fact remains now, as centuries ago, that no other nation so genuinely loves flowers.

What I saw only a few months ago in Kyoto proved this to be true.

Walking one morning, I met a Japanese pulling a cart heavily laden. I saw him look intently at a sluggish stream by the roadside. On a most unattractive pile of refuse was

lodged a spray of flowers. His cart was loaded in such a manner that he could not merely drop the shafts, but was obliged to brace them in a cleft in some rocks on the other side of the road. He then took a long stick and fished out the flowers, but, as he reached over to take them in his hand, the petals all fluttered back into the stream. He simply laughed and tossed the twig after the flowers.

This man was the lowest type and accustomed to the hardest labor, yet even to him the beauty of flowers appealed.

Is it strange, therefore, that we look to the Japanese nation for a perfect arrangement of the flowers they so truly appreciate?

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THE FLOWER ART OF JAPAN

THE FLOWER ART OF JAPAN

CHAPTER ONE

CHOICE OF FLOWERS

THE choosing of flowers to be arranged is as important as the manner in which you are to group them. When it is possible to select from one's own garden, realizing where the flowers are to be placed before gathering, the grouping in a vase afterwards will be very rapid and satisfactory. The novice in this Japanese system will, I think, be amazed to find how frequently the lines which were described in "Japanese Flower Arrangement" as Heaven, Man, and Earth are found to be natural in trees and flowers, so that no bending or changing of line will be necessary.

The more trained in line the eye becomes, the quicker is material selected and put into place with just a little balancing and cutting off conflicting or defective parts. This eye-training in line is most important and it is according to the degree to which this faculty is developed that we owe the result in any arrangement.

Line, in flower arranging, as in all other branches of Japanese art, has reached the highest development. What can be suggested by a few powerful lines, all those familiar with Chinese and Japanese art thoroughly appreciate.

If possible study the lines of the complete growing plant before attempting to arrange any part of it, never forgetting that nature is your best guide and master.

If it is the branch of a tree to be used, have the leaves very small, just unfolding, and if a flower, in the tightest bud, just revealing the color which the flower is to be. Trees and flowers arranged before they have reached full development will last

Arrangement Made from Left-over Flowers

for days and the unfolding of leaves and flowers at home can be enjoyed as genuinely as the growing plant or tree from which they were taken.

Be sure to cut the flowers long enough to allow for bending which naturally shortens the stems more than at first is realized. Try to utilize the shorter flowers or twigs that were cut off from your original arrangement. These can be used in a vase of smaller proportion where long stems will not be necessary.

The Japanese delight in these after-results, which they call memory arrangements or reflections.

When gathering flowers to work with, consider where they are to be placed, if high or low, the color of the background, and when possible, the shape and color of the vase.

Remember that you can manage with a very few flowers, only one or a bud, but you must have an abundance of foliage to make a natural and satisfactory result.

Try to form a complete composition in your mind before attempting to make any arrangement. What is meant by this will be explained more clearly by the line pictures in a later chapter.

CHAPTER TWO

RULES IN RHYME

MOST of the fundamental ideas in Flower Arrangement have been expressed in verse. The first flower composition made by Ikenobu, the priest, who started the school now bearing his name, was formed from azaleas and maple, which after gathering are put together in such a manner that the scenery of Kamo-no-dan Kyoto was represented. From this arrangement he evolved nineteen principles, which are the origin of the present Ikenobu School, never more than nineteen flowers being used in that style. About this period a poem was written:

Iye no uchi ni
Miyako no nishiki
Kaki masete
Hana mo, momiji mo
Hitotsu nizo, miru.

By a well thought-out arrangement of flowers or trees it is possible to bring into a small space in a room all the charm of some exquisite bit of natural scenery. These poems, difficult to translate, convey a clearer impression when left in literal prose. The poem just quoted carries in a few words the whole substance of the art of flower arranging. Namely, that by a good arrangement of a few well-chosen flowers, a large and beautiful place may be suggested.

Another poem gives the three main principles and what they symbolize. This poem is always committed to memory by the students of flower arranging:

Sasu kame no
Hana no suga tamo
Onozu kara
Amatsu chiba to no
Kokoro yori naru.

The poem states: Give your flowers only natural bends. It likens the central prin-

ciple of Heaven or heart centre, to the heart or spirit of man. This part being his governing centre creates his thought actions and forms his principles. So likewise the central spray in a flower arranging shows by its lines the natural characteristics of the flower or plant used, and controls the shapes of all the other elements of the group.

Then follow four poems to the different seasons, and it will be remembered that the season of the year has a great influence over the lines and quantity of flowers used.

Spring Poem

Toki wa naru
Matsu no mido ti mo
Haru kure ba
Ima bitosbi wo no
Ito masare keri

Even the pine, an evergreen, which is supposed to be the same all the year through, becomes more energetic and a

superior color in the spring than at any other season. So must spring flower arrangements show great energy of line and brilliancy of color.

SUMMER POEM

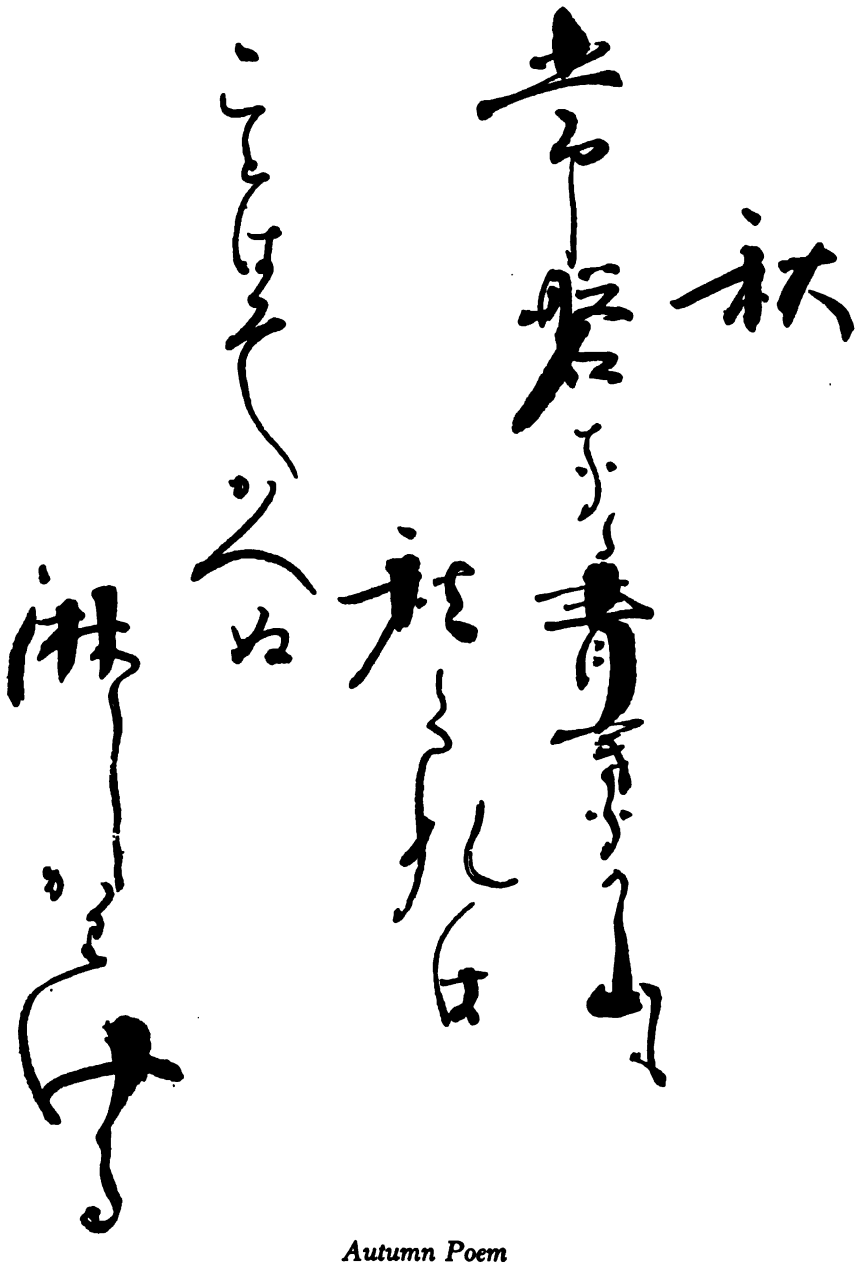
Natsu yama no
Sbigeri masareba
Kogakurete
Atutomo mienu
Okanobe no kusa.

The beautiful moss on the rocks is entirely obscured by the dense summer foliage of the trees upon the mountain.

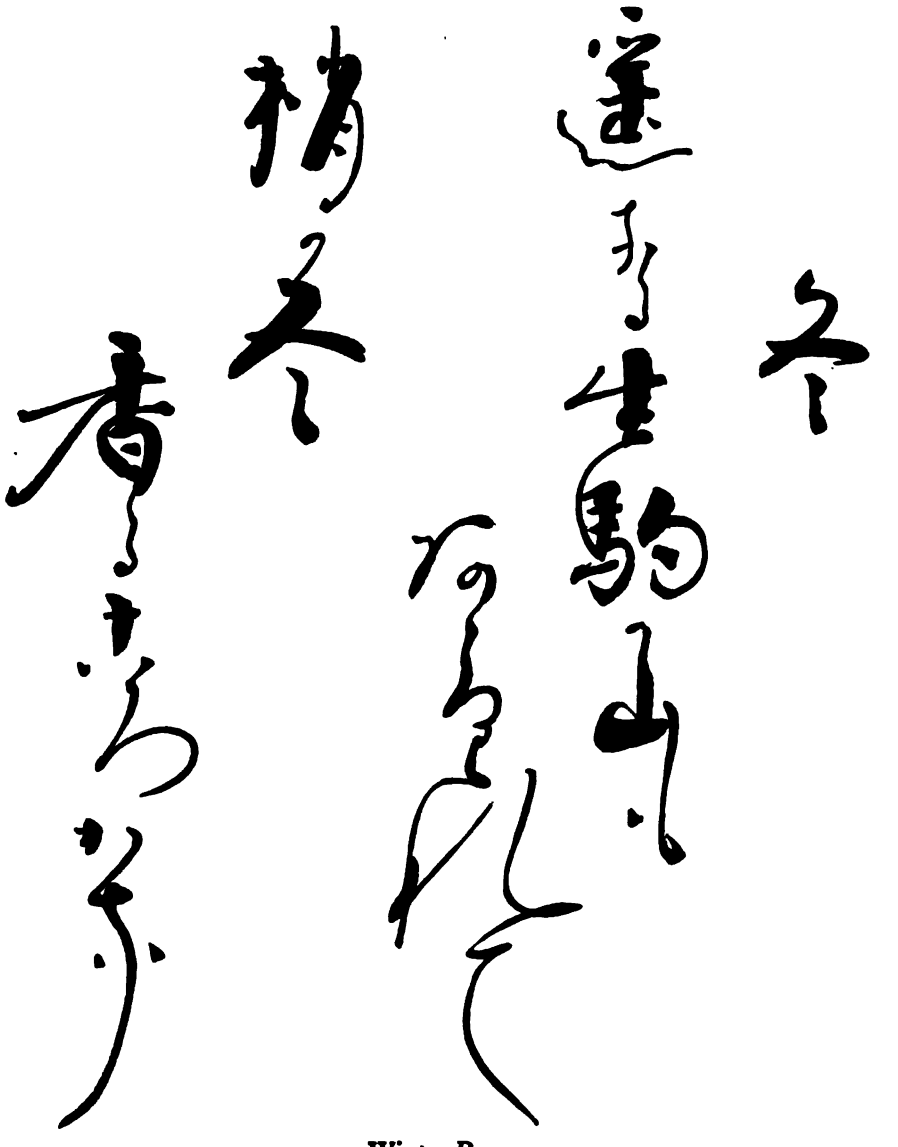
From this has been worked out the system of summer arrangements.

Involved to us it may appear, but to the Japanese it is full of suggestiveness. It conveys the idea that all summer arrangements should be full and spreading, like the trees upon the mountains cutting from view all the smaller beauties of rocks and moss.

Summer Poem



Autumn Poem



Winter Poem

RULES IN RHYME

Autumn Poem

Tokiwa naru,
Aoba no Yama mo
Aki kureba
Kotobazo kaeru
Samushi kari keru.

At the end of summer all the mountains with their wealth of greens and beauty sigh quietly and alone for the passing season.

Therefore the autumn arrangements should express loneliness and be simple and straight in line.

Winter Poem

Haruka naru
Ikoma no Yama mo
Arawarete
Kozueno fuji ni
Kawaru Kono Kara.

Mt. Ikoma begins to appear as the sign of winter, and takes the place of the beauty of the dying season.

As the leaves have fallen, it is now possible to see the lovely form of Mt. Ikoma, which is as beautiful in its way as the lost glory of the autumn. This gives the key to winter arrangements. In these groups the flowers must be arranged with wide spaces between their branches, so that whatever is back of them may be seen through the lines of the group: as mountains are revealed in winter through branches of dead trees.

CHAPTER THREE

FORMING MENTAL LINE PICTURES

IT will be found far easier to make an effective arrangement of flowers if you first see a composition and then work it out, as the following line diagrams will illustrate. Diagram Number One shows how this may be carried out. Although there are three sprays of peonies, the composition is expressed by only two strong lines.

The third line or Earth spray is formed by one fully opened flower and a bud, but is too indefinite to be depicted. Short sprays with confused lines are left entirely to the imagination as they do not in any way affect the general outline of the composition.

The next three-line diagram shows the composition of three magnolia sprays.

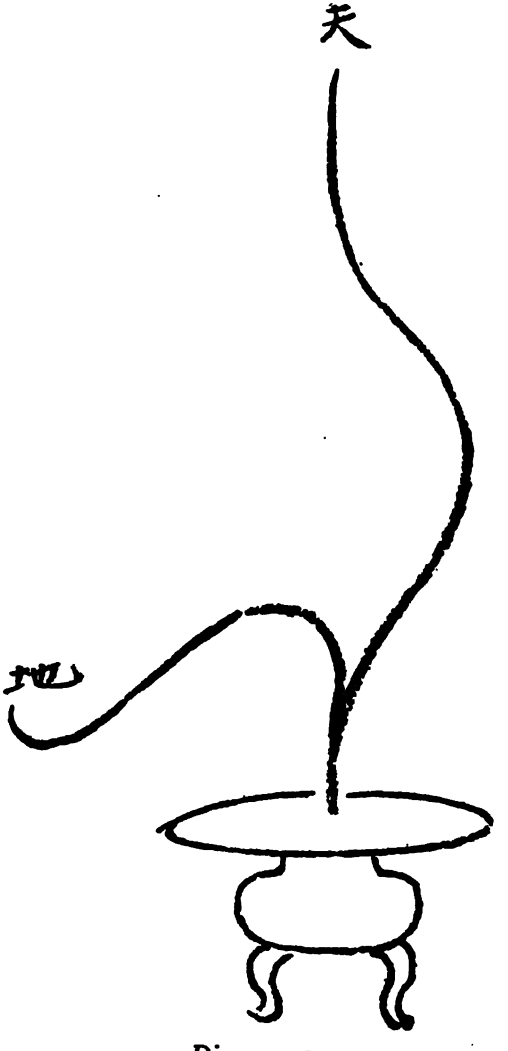


Diagram 1

Three-spray Peony Arrangement

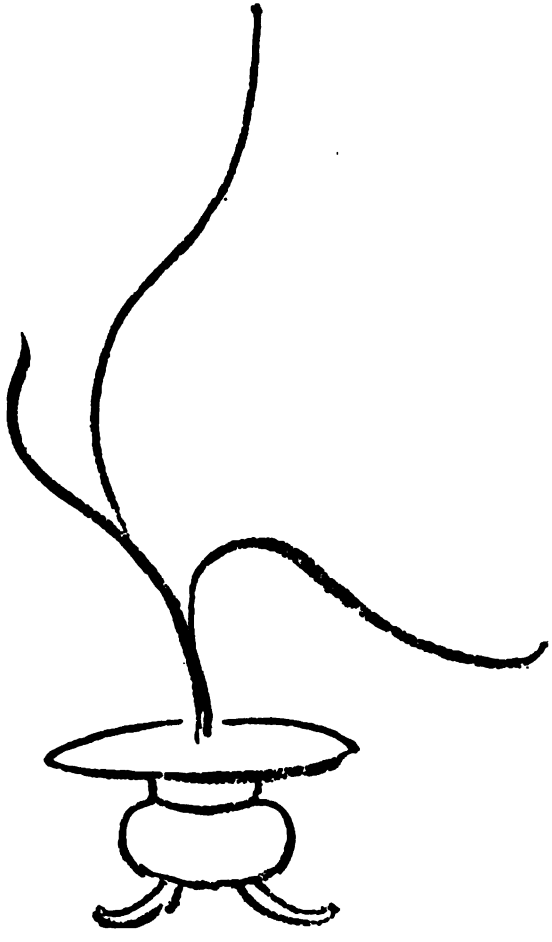
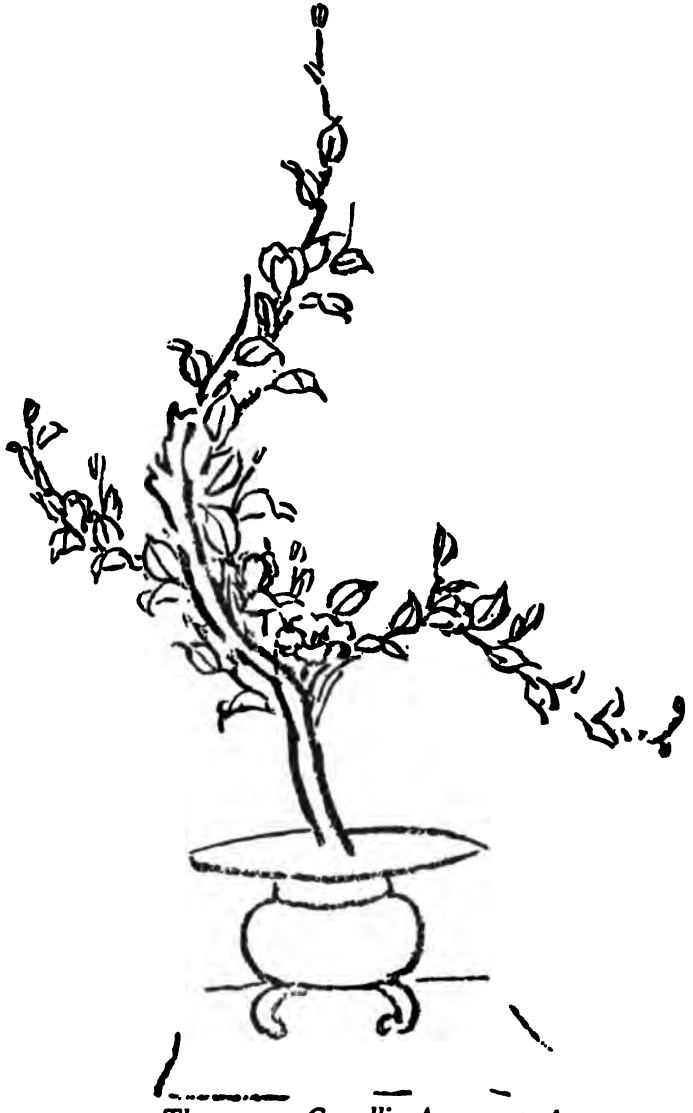


Diagram 2



Three-spray Camellia Arrangement

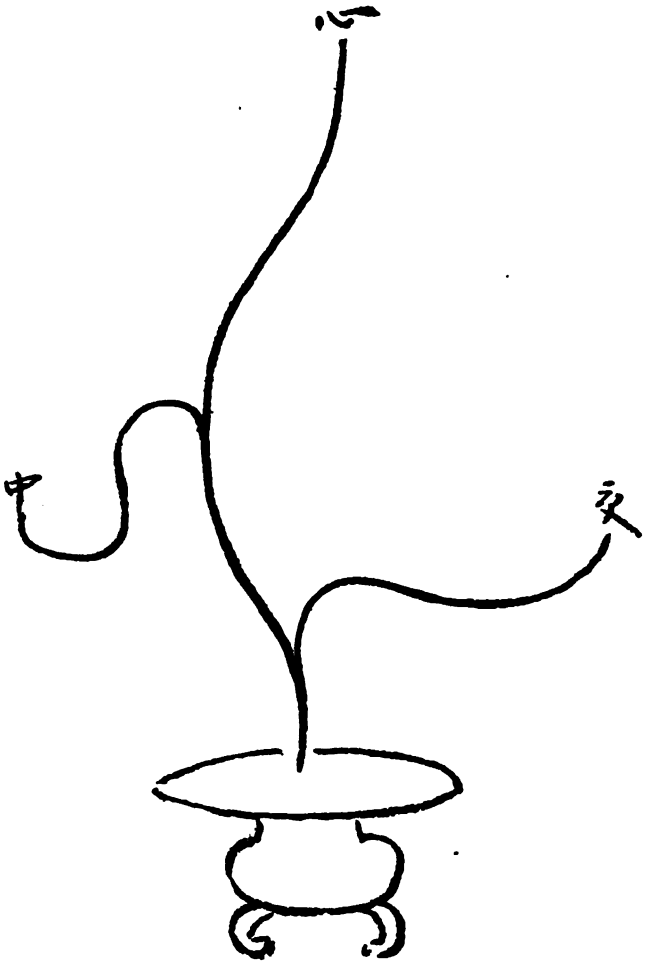
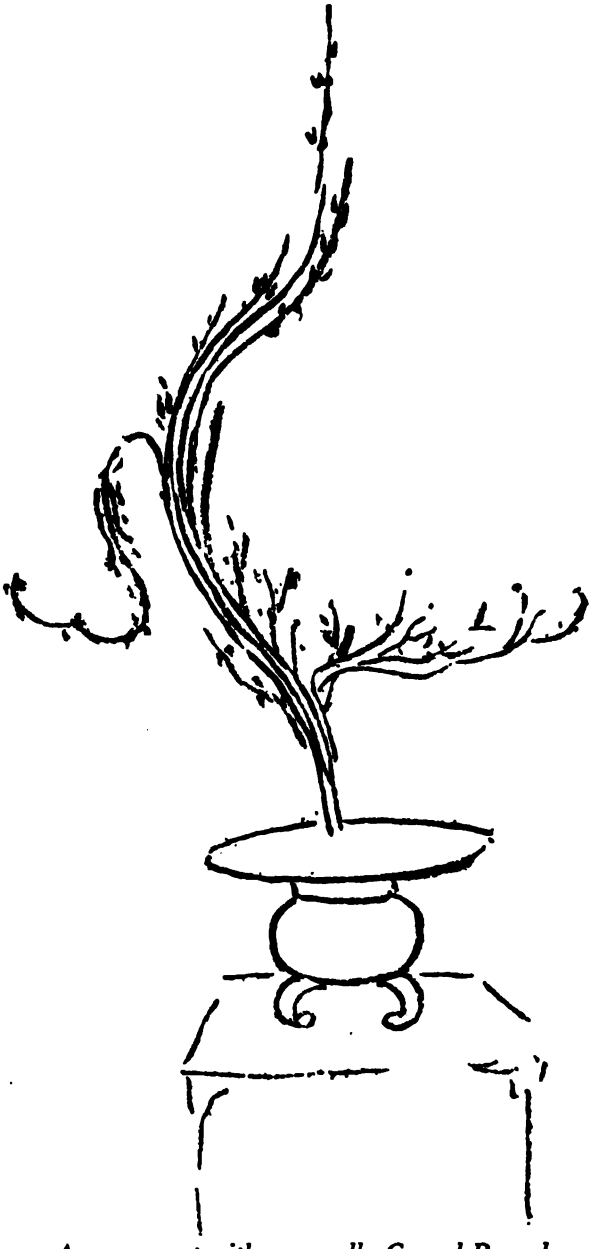


Diagram 3



Arrangement with unusually Curved Branch

Here each element of the group is strongly defined, as each principle has long and clear outlines.

The third arrangement has been evolved around the unusual form of the branch of flowers used for the Man element, or second longest spray appearing at the left side. This is an interesting arrangement in that it expresses the Japanese aptitude for using the uncommon form whenever it appears. It takes considerable experience to work these freak-forms of nature into well balanced groups, so that this particular illustration should be found very helpful.

As line is the most important factor in the Japanese Flower Art, it will be found that the line pictures without the confusion of flowers and foliage are very helpful, and excellent practise for the actual working out of any flower composition.

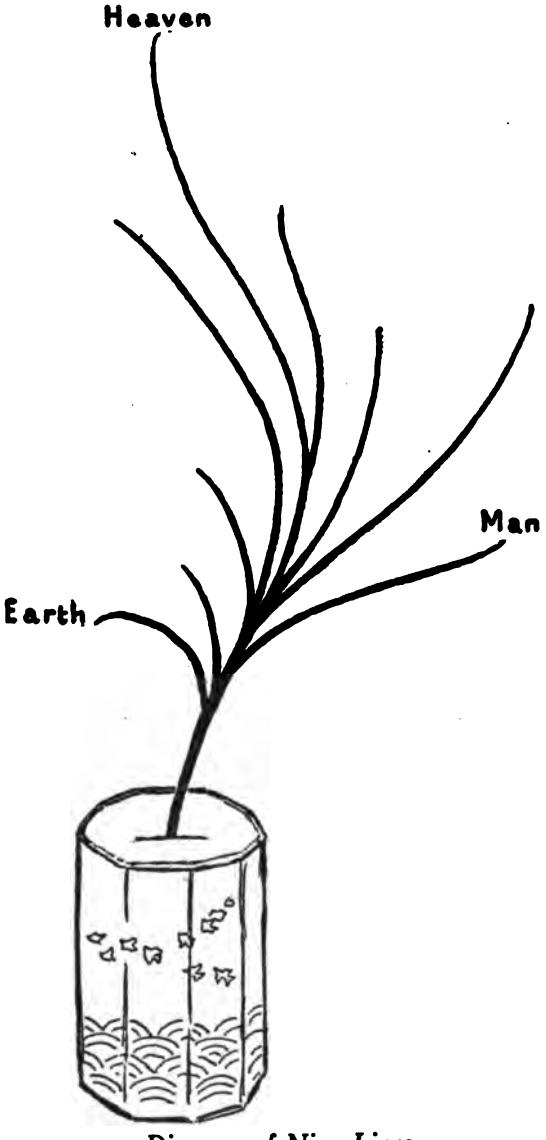


Diagram of Nine Lines

CHAPTER FOUR

PRACTICAL SUGGESTIONS

IN explaining the first principles of the flower art of Japan, using only three or five sprays of flowers, it was easy to demonstrate with an illustration of a complete arrangement.

In the more advanced work that would be impossible, and I have endeavored by the aid of the line pictures in the previous chapters, and now, in taking each flower of the group separately to make clear the putting together of a complicated arrangement. It is with the hope that all who are truly interested may be able to make without difficulty an arrangement of any number or variety of flowers by the aid of these suggestions. On the opposite page is a nine line diagram which may be used for any variety of flowers in standard vases, as the three and five line were used before.

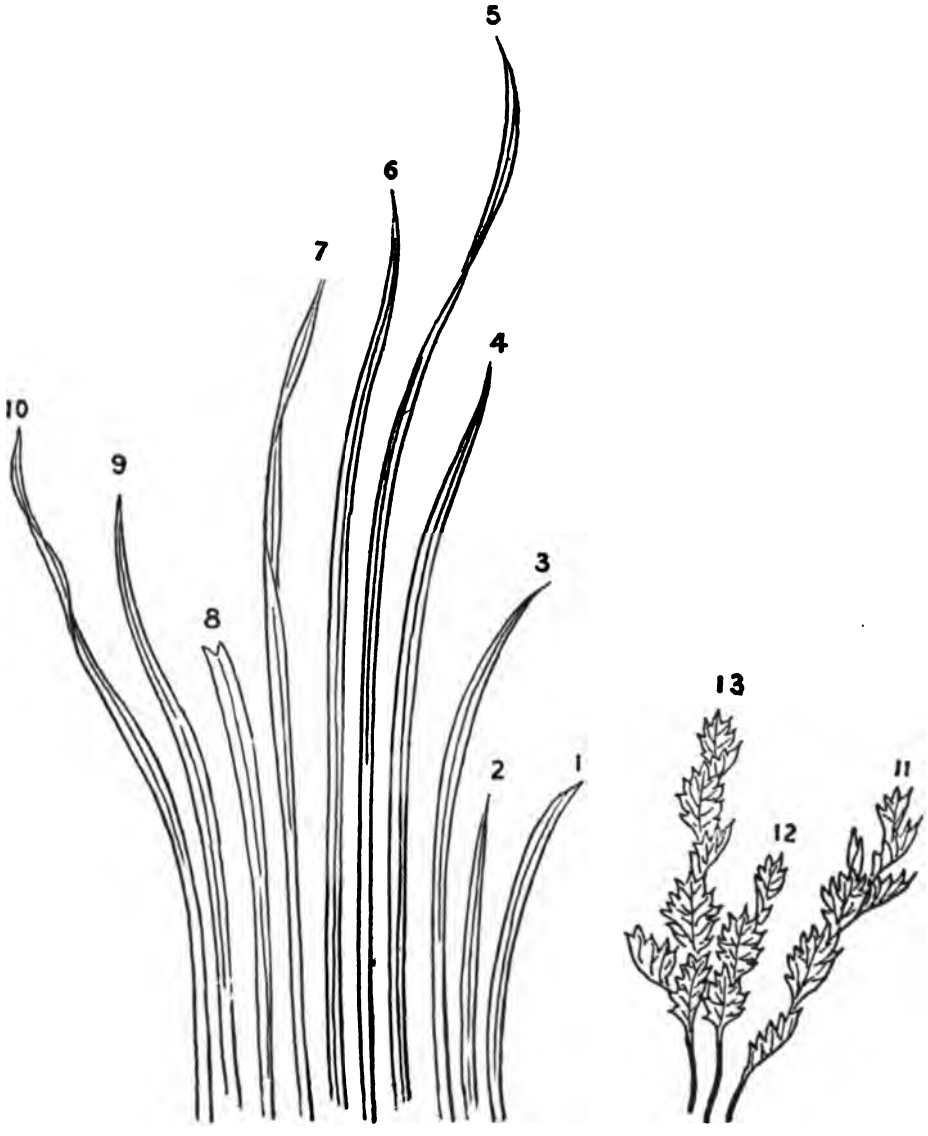


Diagram 4. This Arrangement is put together according to the way it is numbered

Grasses and Oak Leaves

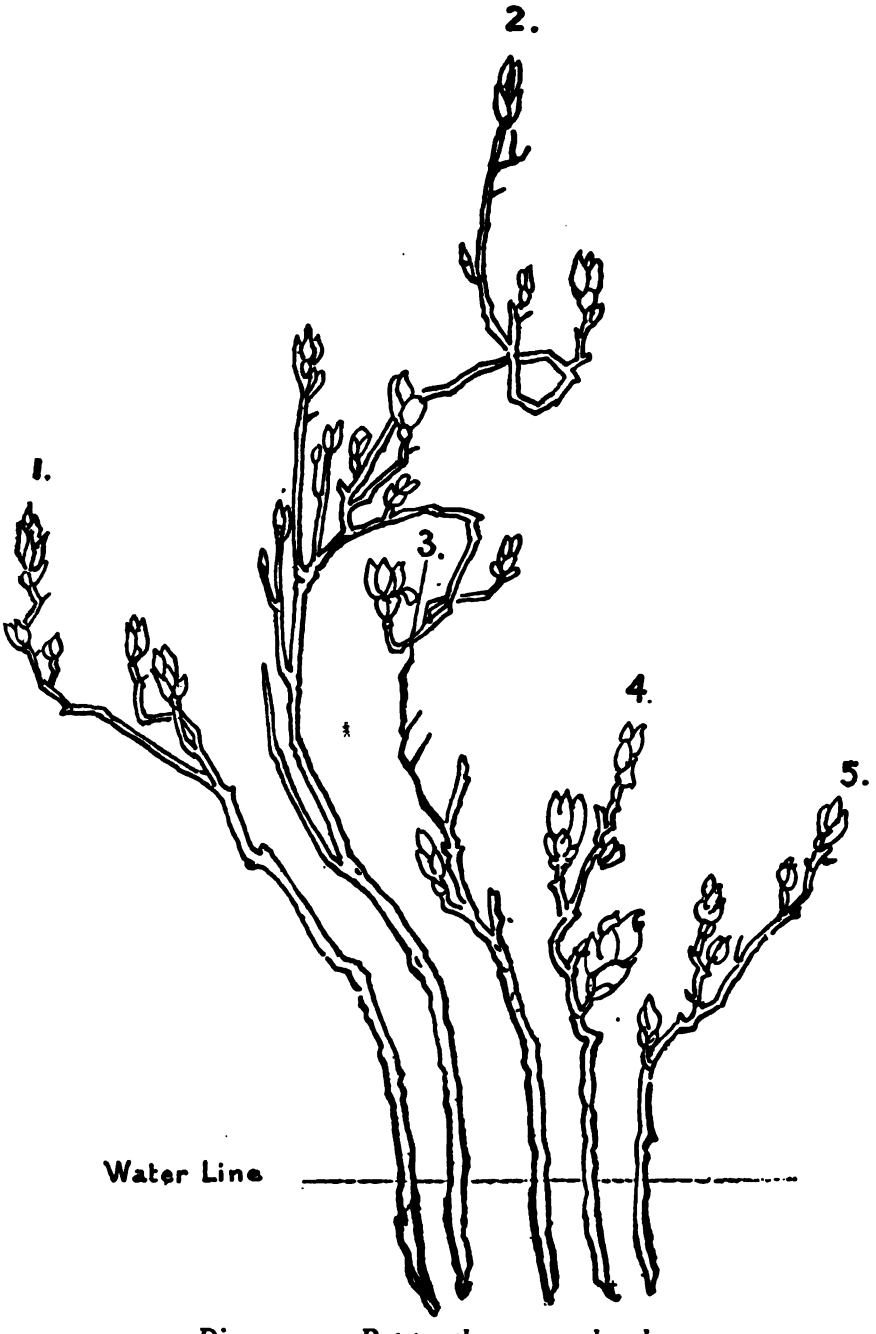


Diagram 5. Put together as numbered

Five Branches of Magnolia

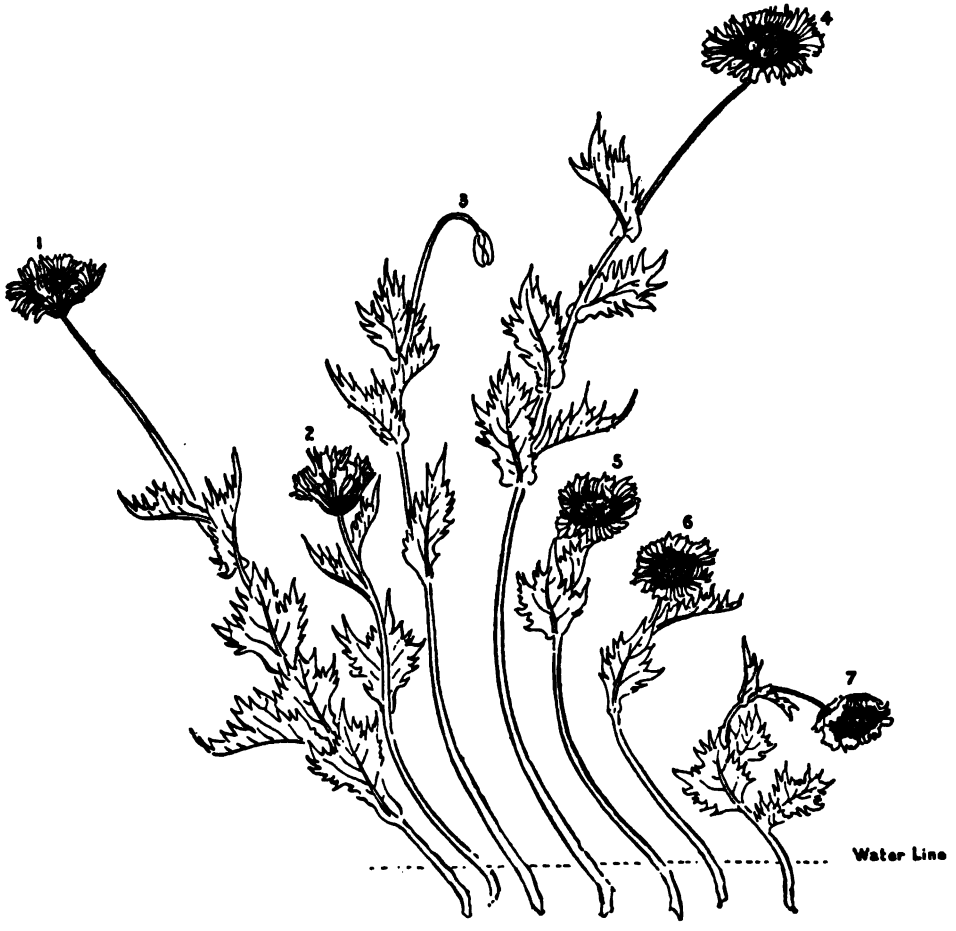


Diagram 6. Put together as numbered

罌粟花（ケシノハナ）

天保十二年歳四月九日　武州川邑
村堅源五右衛門
好山樓樂水

Poppies

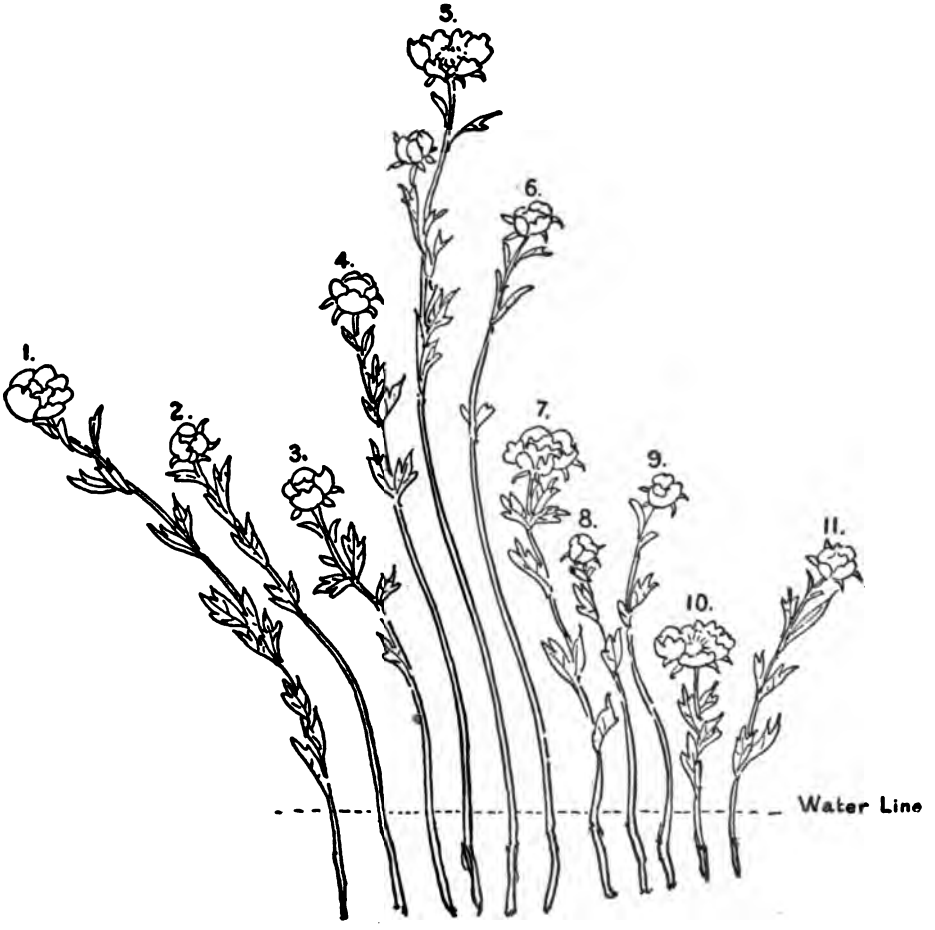


Diagram 7. Put together as Numbered

Small Peonies

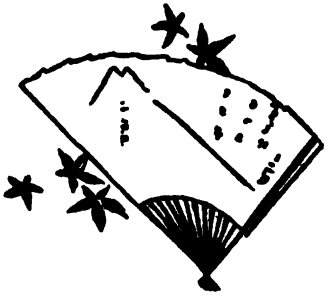
In making similar arrangements to any of these described, it will be seen by following the numbers that in every instance the Heaven, or highest flower, takes a central position. That the different Man elements are put into place first, next the Heaven, and last those sprays or flowers forming the Earth or lowest branches in the group.

Do as much of the necessary bending required before putting your flowers into the support. Should more changing of line be needed after the flowers are in the vase, hold the stems tightly together at the base with one hand, while with the other hand you rectify all mistakes. This prevents spoiling your parent stem or base line, here all branches or stems must unite and appear as one.

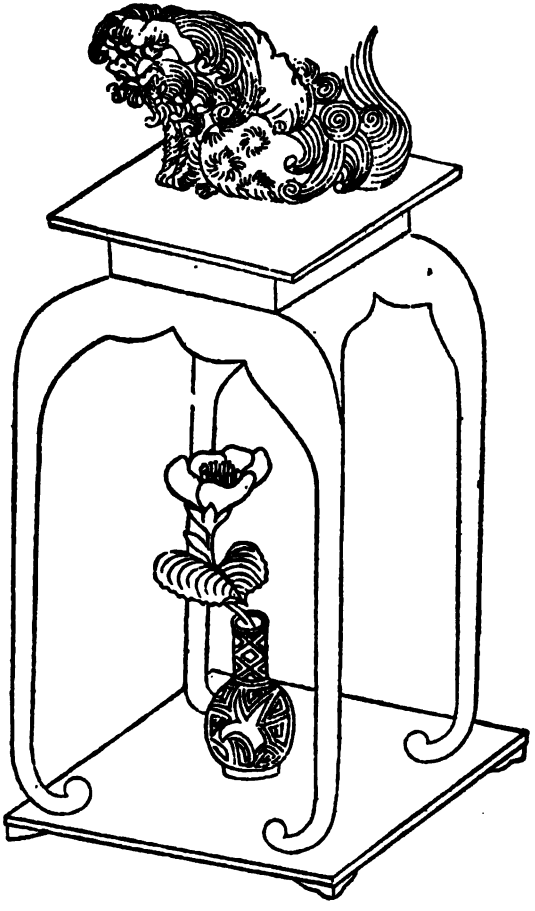
When possible, let your flowers stand in deep water for several hours before using them. Always have your *kubari* or support firmly placed in the vase before you commence to work.

PRACTICAL SUGGESTIONS

After the simple rules already given, all that is necessary to the acquiring of perfect success in the most elaborate arrangements is practise.



山茶花 ツバキ



One-flower Arrangement

CHAPTER FIVE

ONE-FLOWER ARRANGEMENTS

THE one-flower arrangements, or "ichirin ike," are made in two ways.

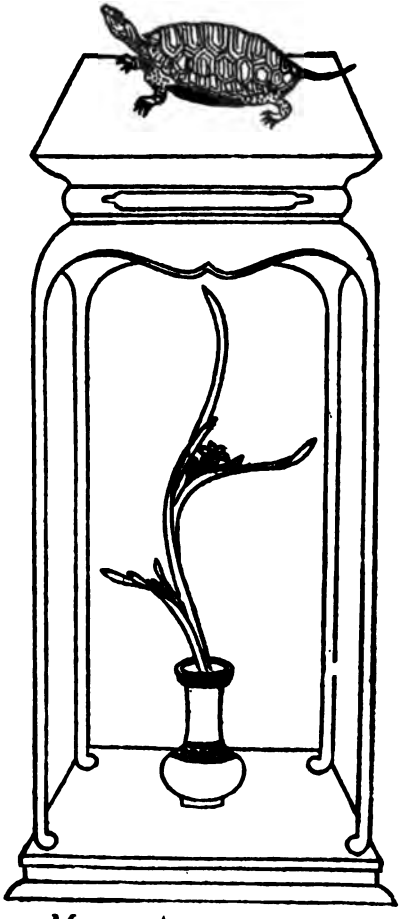
Either by starting with the idea of enhancing the exceptional beauty of a single flower by arranging it alone, or owing to a lack of material, having perhaps only one flower, a bud, or a few leaves left from an elaborate decoration. If the latter is the case, it must in some way suggest the fuller arrangement, forming what is known as a reflection or memory composition. In such groups late blooming flowers called Zanka are used. A single bud is even better than a full blown flower, and leaves alone may be used.

Any variety of flowers are suitable in an ordinary one-flower arrangement.

In Japan, flowers arranged in this manner are often placed on the lower shelf of a stand, as the illustrations show. Such arrangements are generally standard, but occasionally one flower is placed in a hanging vase. The rules for the arrangements just described are not as rigid as in the fuller groups. Frequently it is not even possible to suggest the three simple principles of Heaven, Man, and Earth. Perfect balance by bringing the top of the longest spray directly over its base, and a desire to make the most of the beauty of the flower, is all that is required.

One-flower Arrangement of one Iris

雪中花



Memory Arrangement

辛酉三月下浣二十日
松屋秀法眼謹記

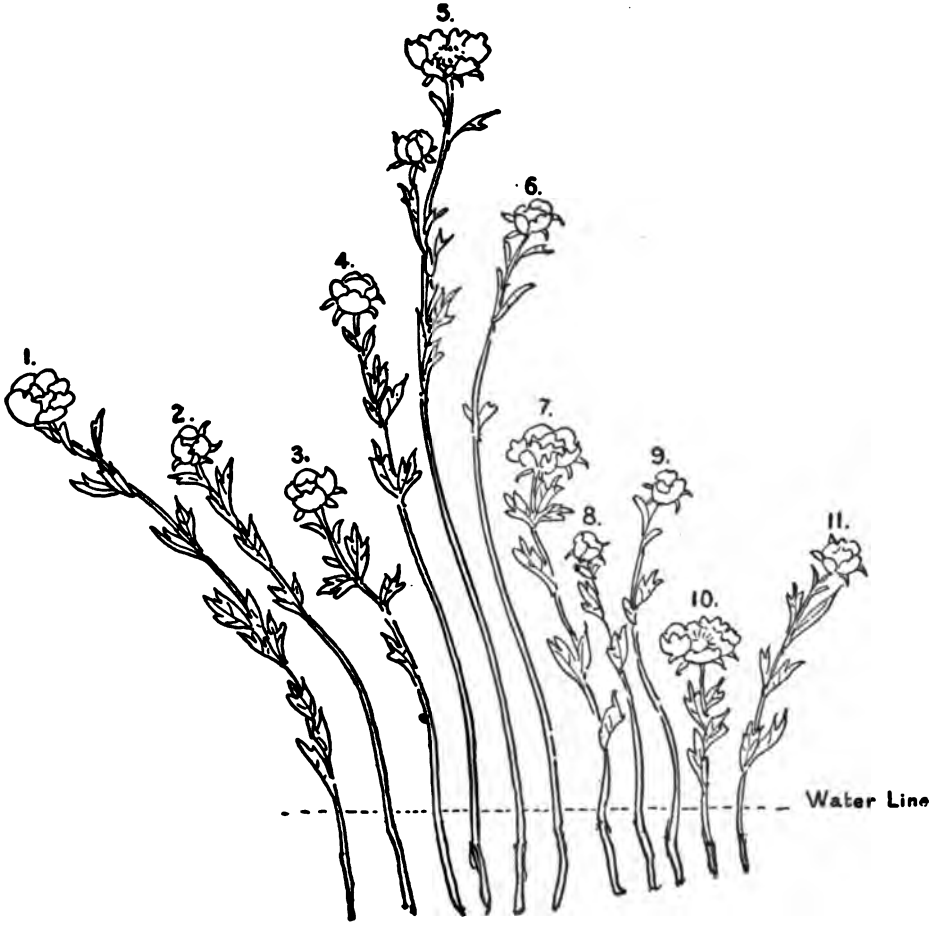


Diagram 7. Put together as Numbered

Small Peonies

CHAPTER SIX

SHORT-STEM FLOWERS

SHORT-STEM flowers not being as decorative as long-stem ones are seldom used.

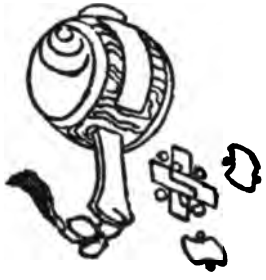
With the early spring varieties no attempt is made to bring them into the groups so common with other flowers.

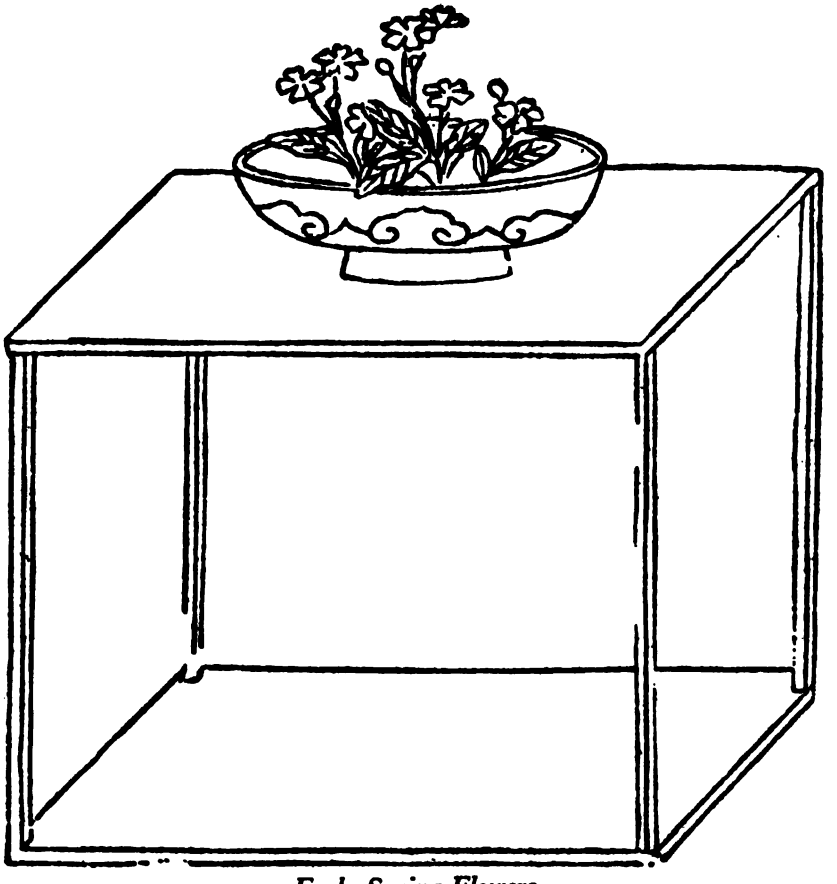
They are not cut from the plant, but are taken up root and all with whatever grass or weeds are growing near to them, and placed with the earth in which they grew into low bowls.

The principal reason we see so few such arrangements in Japanese homes is owing to the fact that this method of treatment consumes little time or thought. In the East it is considered a real privilege to devote any amount of time not only to the arranging of flowers but to any

pastime which puts them in close touch with the beautiful in either art or nature. Japanese taste has always been stimulated by an earnest observation of the beauties of Nature; the Japanese watch with sensitive perception her constant changes of mood, until each detail of her handiwork becomes an imprint on his mind and readily transferred to any work he puts his hand to.

It is the adherence to the rules which govern Nature that are so prominent throughout this art, that attract and hold you through an untiring research.





Early Spring Flowers

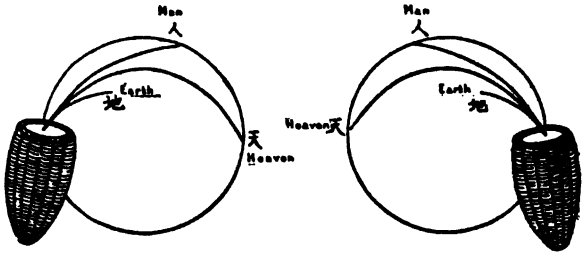
CHAPTER SEVEN

HANGING AND HOOKED ARRANGEMENTS

FOR want of space in previous writing on this subject, it was impossible to describe the real charm and practicability of hanging arrangements, so I am glad of the opportunity now offered to show how well this style of arranging flowers is adapted to western interiors.

Hung out of the danger of being disturbed, we feel reconciled to devoting more time to a proper placing of each flower. An unobstructed background which is indispensable to bring out the complete beauty of any flowers however arranged, is more readily found on a wall, by a window, or at the side of a mantel than when placed on a table with ornaments. Vines may be kept growing in such vases when hooked in the good light of a window.

In the following cuts are given the line pictures for these arrangements.



When hung at the left *When hung at the right*

Although the hanging vases are generally used for vines, nearly all varieties of flowers may be used in these containers. Trees of all kinds are used in this way. As a tree grows tall and above all other vegetation, it may be hung, which places it in a higher position than when standing.

Baskets with handles, which are always available, will be found very beautiful flower holders, even when the handle alone is used as shown by the cut on page 75; a vine of any kind may be twined about the handle. Bittersweet or morning glories are exquisite in this way.

Gift Flowers Hung High

As this form of flower holders came into use in Japan with the idea that flowers presented by an esteemed friend should not

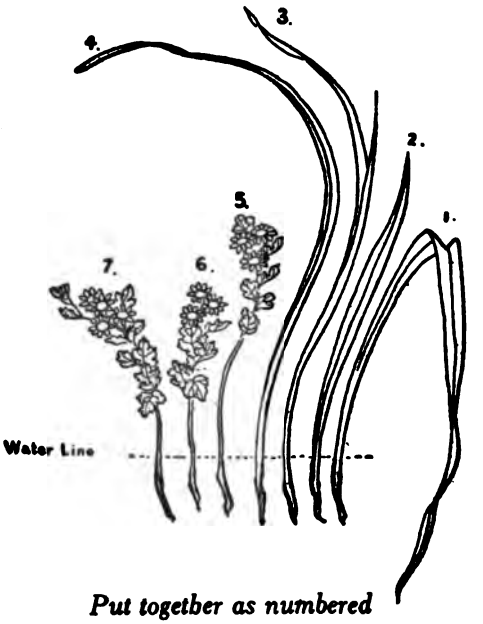
Vine about handle of basket

Arrangement of Morning Glories confined to handle of basket

be placed where they could be looked down upon, they were raised and hung, this accounts for sometimes seeing flowers which would be naturally placed low or in standing receptacles, hung. The illustration of chrysanthemums in an ordinary basket,

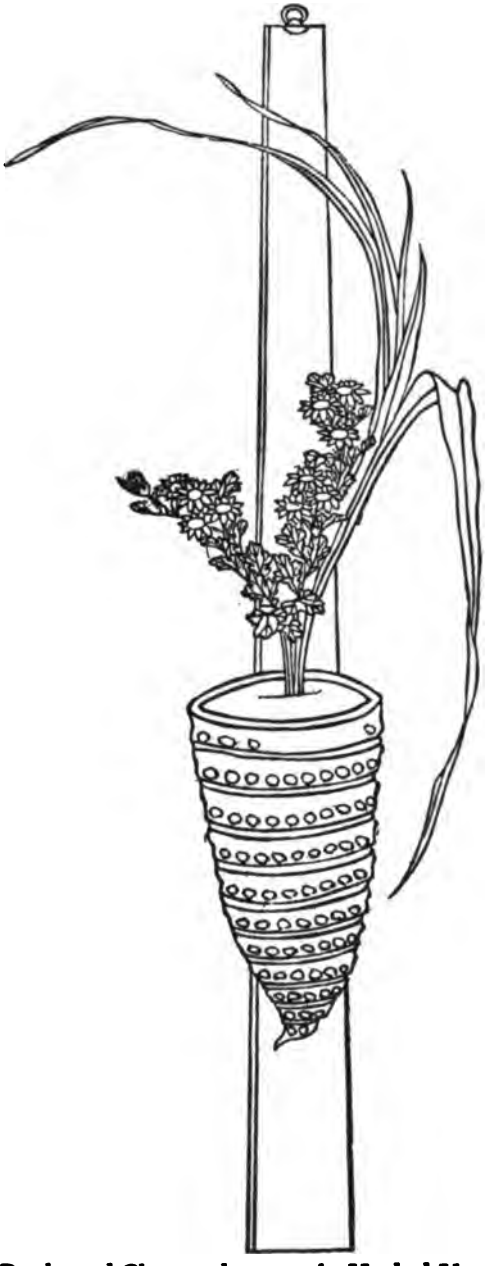
suspended by the handle, is a lovely example of an arrangement of gift flowers.

Vines which are too weak to arrange in definite form and which would hang in



Put together as numbered

confused masses, should have a frame made of some slender twigs without foliage, which are bent or take the prescribed forms of Heaven, Man, and Earth. Morning glories,



Reeds and Chrysanthemums in Hooked Vase

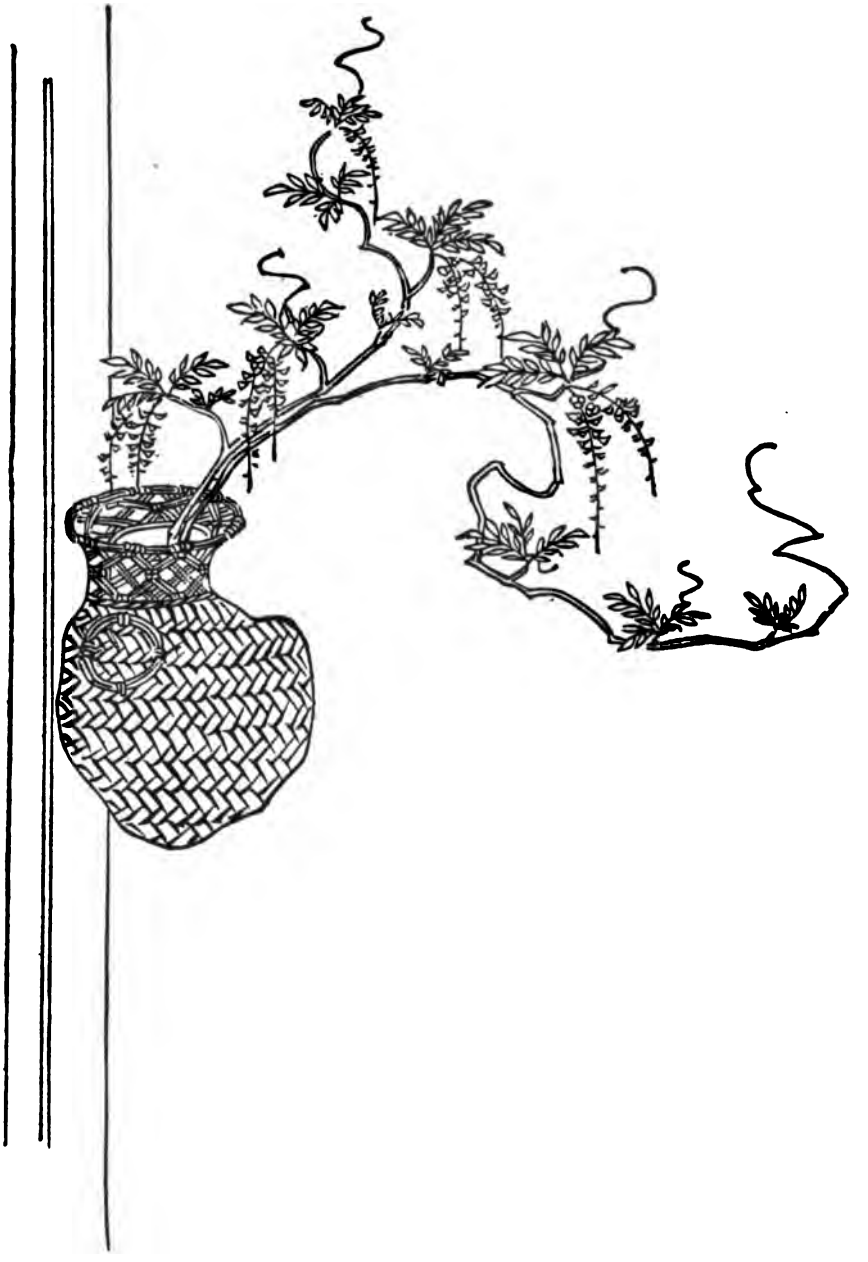
woodbine, etc., are always found clinging to something.

Put together as numbered

Thinking that by taking these hanging arrangements apart and then putting them together, as with the standard groups, it will make clearer how to accomplish what is here illustrated, the two following diagrams are given.

The reeds and chrysanthemums in the hooked vase are put in place according to the numbers in the diagram.

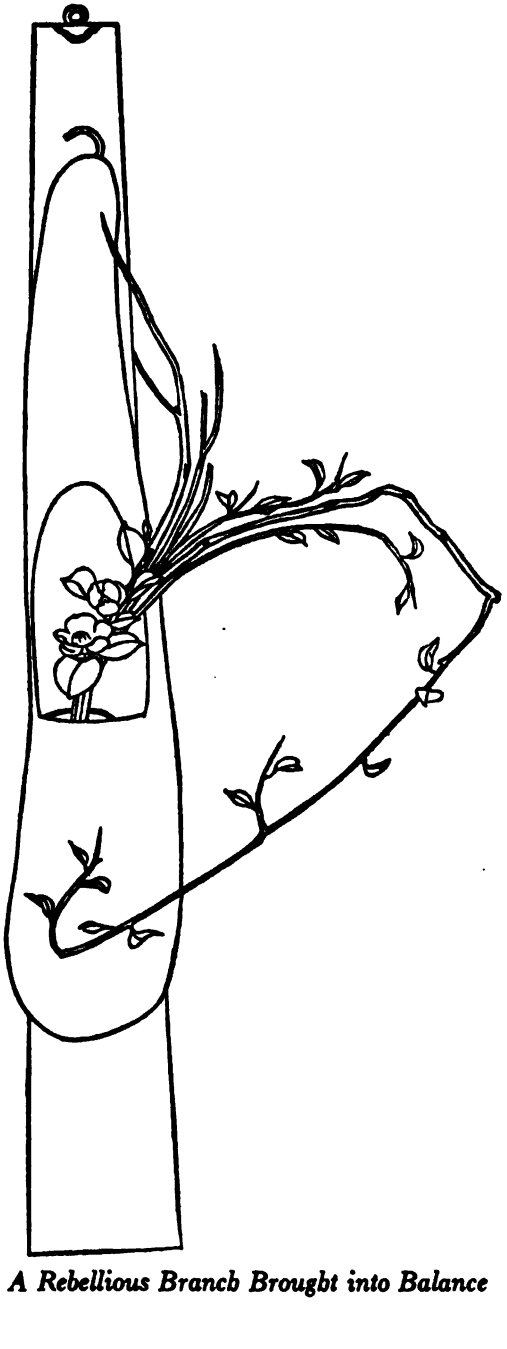
In making an arrangement of wistaria similar to the one illustrated, it will be seen



Wistaria in Hooked Vase

that two sprays alone form the three principals; the spray marked 2 and 3 answers for both Man and Earth.

By looking at the illustration of a hooked gourd shaped vase, in which camellias are placed, you will notice that the line of the long curved branch forming the Heaven is natural. The placing of such a branch in a hanging vase of irregular form makes it at once harmonious and attractive. It is by the use of such unusual forms that the Japanese bring the refreshment of variety into their floral decorations. Always keeping to the regular and symmetrical forms does not reproduce natural effects.



A Rebellious Branch Brought into Balance

CHAPTER EIGHT

BOAT ARRANGEMENTS

ALTHOUGH the boat arrangements are usually included with hanging compositions, they really require more space to disclose their unusual beauty. Not being always hung, but at times used as standard arrangements are, they fill a position all their own that cannot afford to be overlooked.

The object in giving this variety of hanging vases greater recognition is that they may be described in a manner that can be followed out in a practical way, and be as commonly used as standard and water-growing arrangements.

As line pictures always afford clearer examples of any composition, they are given here. Realizing to the fullest extent that there are few in my own land who would

find time or inclination to arrange their flowers so that they represented the many phases of conditions attending ships, still I know there are those who would devote some time at least to bringing added charm and variety into our own rather circumscribed flower arranging.

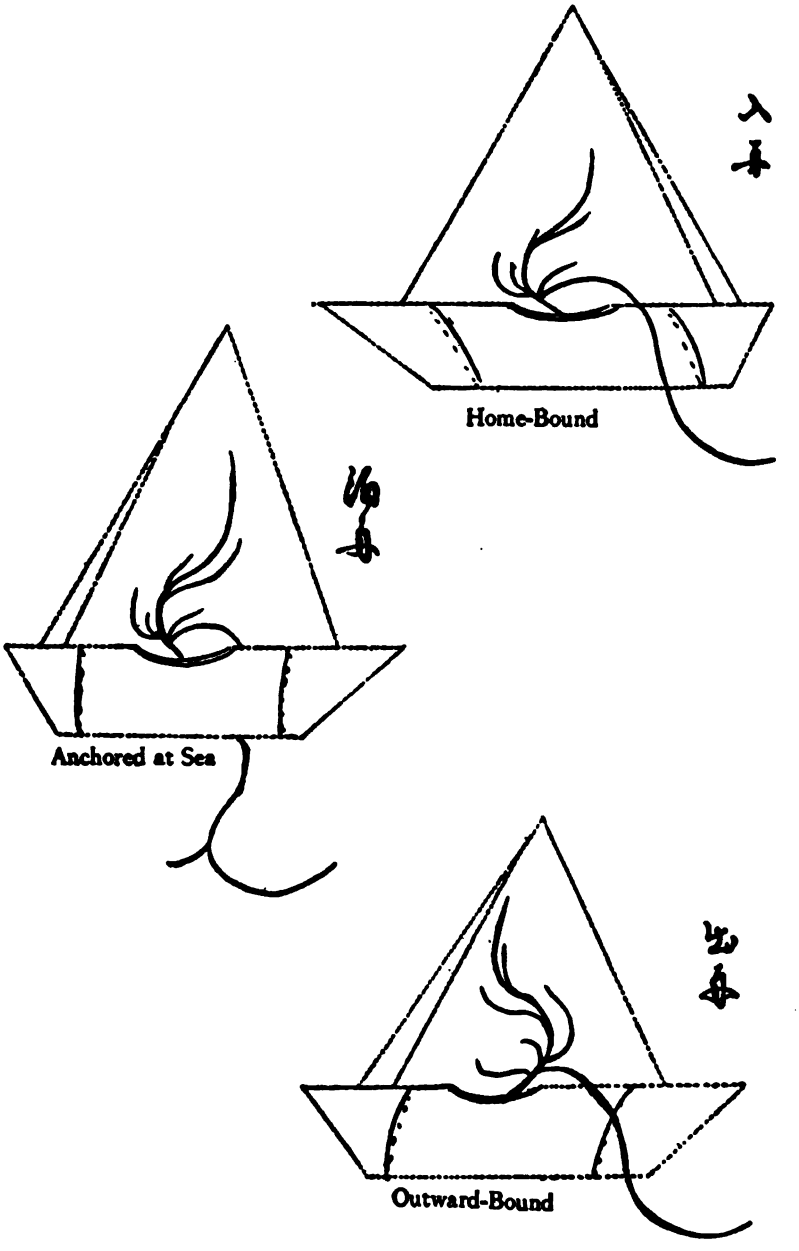
Boats Hung High convey the idea that the boat has come from a far-away port. In such arrangements the flowers are small, to show only as distant sails.

Boats Hung Low represent a boat which has returned from a near-by port. In these arrangements the flowers are large and conspicuous, as the sails would appear on an approaching ship. The difference in arrangement in these boats is very slight in some instances.

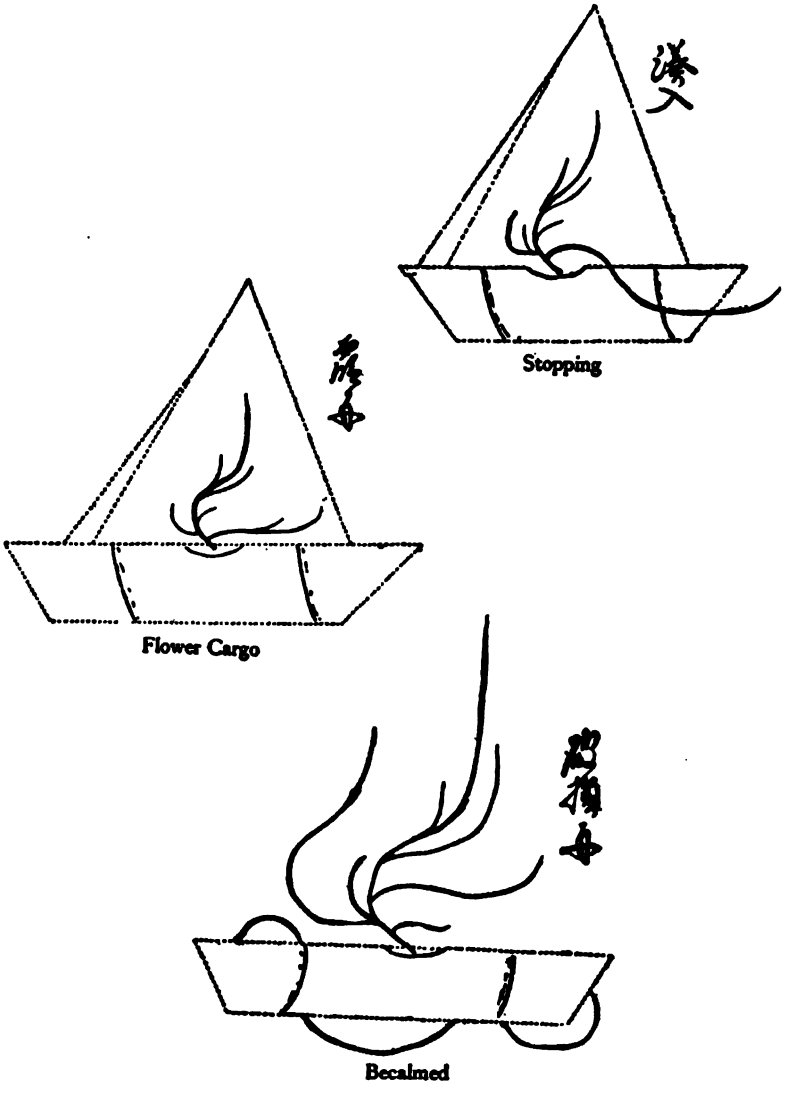
The quickest way of discerning the different styles is by noticing the position of the bow and stern; this is shown very plainly in the *Ire Fune* or homebound ship, which has its bow turned to the left, while the *De Fune* or outbound has the

bow to the right. Closer observation will show that the direction of lines differs in every position; even the length of the chain or cord by which these boats are suspended is governed by the style used. The streamer, or *Nagashi*, is of great importance and is supposed to represent the rudder or the long oar with which the Japanese propel their boats, and which slopes back toward the stern as do these long streamers.

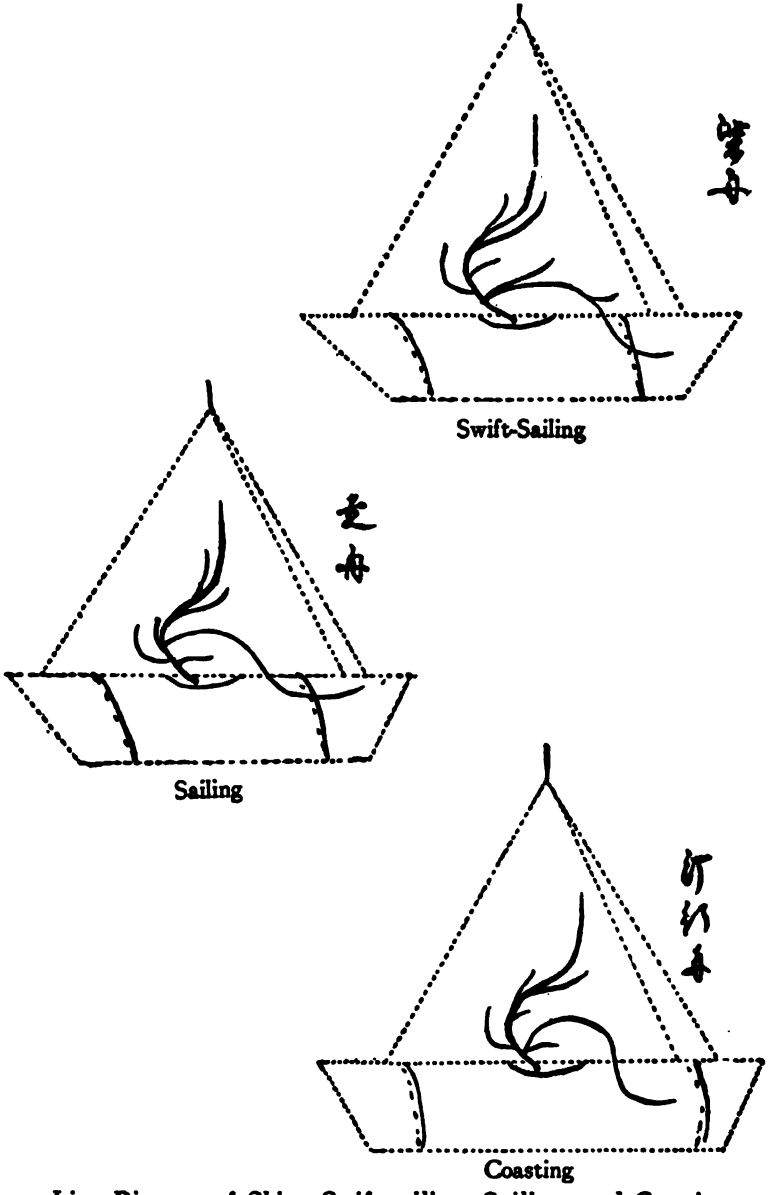
The highest spray, represents the mast and the other lines indicate the sails whether flat or wind-filled. It must be remembered, however, that it is the junk and its movements that the boat arrangements represent.



Line Pictures of Ships Home-bound, Anchored, and Outward-bound



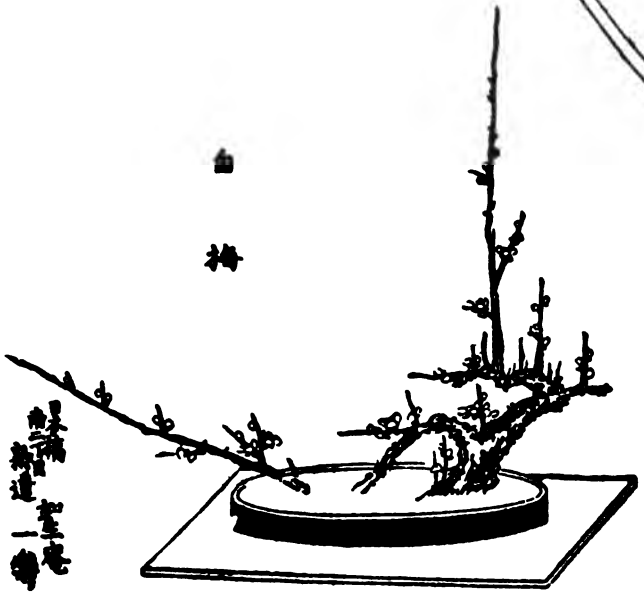
Line Pictures of Ships Stopping, with Cargo, and Becalmed



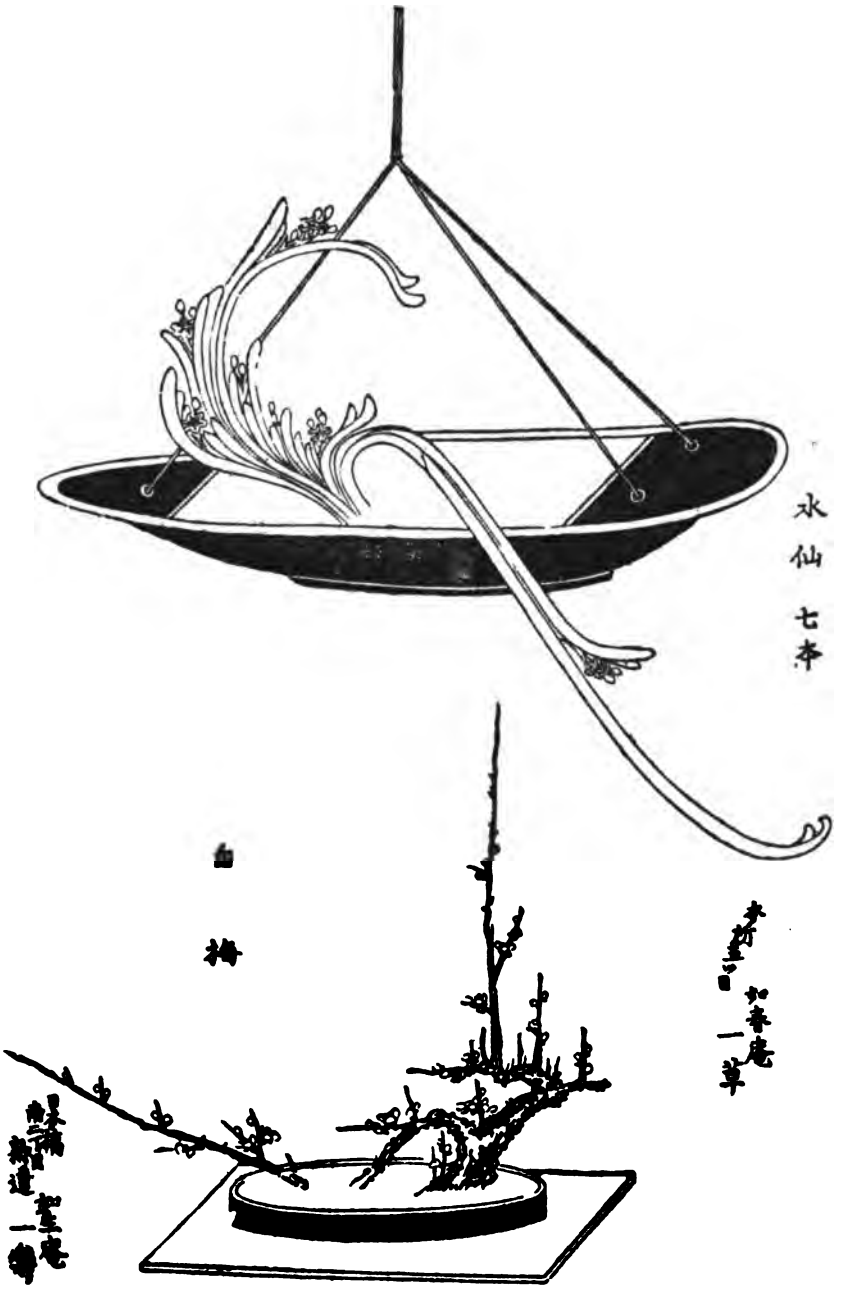
Line Pictures of Ships Swift-sailing, Sailing, and Coasting

Star Viewing Boat

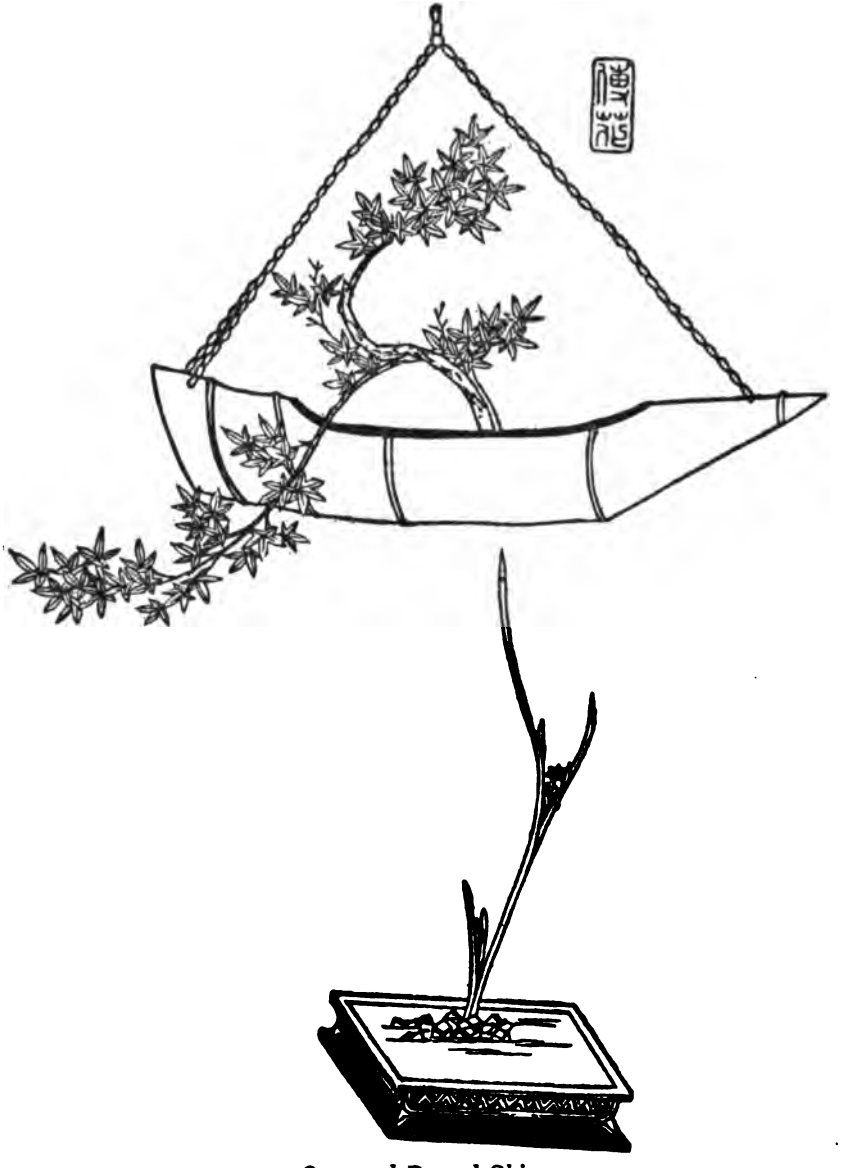
Anchored Boat with Asbirai in Shovel used for Bailing. The Pine is a Variety which Grows only near the Sea and Has naturally these Wonderful Curves



Home Bound Ship



Home Bound Ship



Outward Bound Ship

Vase Representing the Junk Sail and the Branches for Masts

Sitting Boat

CHAPTER NINE

NEW AND OLD FORMS OF FLOWER HOLDERS

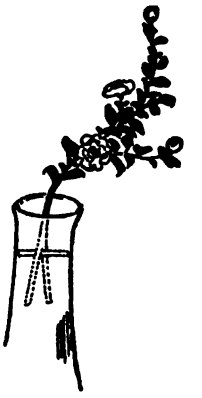
HAVING had unusual opportunities for collecting flower holders, and considerable practise in using them, there are several which were not before described that I should like to advocate.

There is one in particular when no sticks are to be had large enough to make the usual forked *kubari*, that will be found very useful. This can be made from the ends of the stems of whatever flowers are being used. It is made as follows: Split the stem of the flower directly in half for at least five inches, cut from some flower not to be used several stems a trifle wider than the mouth of the vase, into the slits already made insert these shorter pieces of stem horizontally and place in the vase as cut shows. In some instances two or

three flowers may be placed over one horizontal stem.

Split Stem

Split Stem with stick inserted

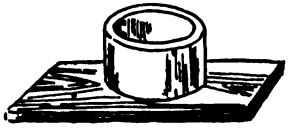


Shows how flower and support are placed together in Vase

There is an endless variety of forms which can be utilized for flower holders in flat bowls, as has been shown by the numerous new shapes which have appeared during the last few years. The frogs, crabs, and even fish do not appeal so strongly to the true nature lover as the holders which look like the rocks or stones that would naturally be found in river beds,

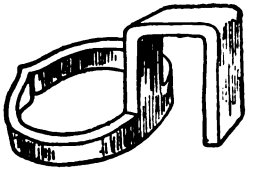
and the forms of which are so varied and beautiful.

Here is an ingenious device made from a section of bamboo fastened to a board; the board is held down by two stones,



one on either end, and the stones alone appear above the water, hiding the holder. Then the little iron holders for one flower, or branches, which are merely hung over the edge of the neck of a vase.

These are made in charming natural forms, as well as the simple rings. They come in



many sizes so that they can be fitted to all styles of vases, are quickly adjusted, and invaluable in working out exquisite results.

CHAPTER TEN

ARRANGEMENTS IN SHALLOW VASES

AS all those who are interested in arranging flowers have discovered the charm of placing them in shallow bowls, I feel confident that more suggestions from the Japanese will be valued.

The first example in this style is shown by the group of iris. Each flower is drawn separately and numbered so that the arrangement can be easily made by simply placing the flowers in position as they are numbered. Any variety of flower placed in low vases may be treated as these iris have been. Numbers 1, 2, 3, 5, and 6 belong to the Man group, while 7, 8, and 9 belong to Earth and number 4 belongs to Heaven. The addition of stones at the roots is always attractive.

The second illustration in this chapter, of lotus, requires no further explanation, but will be a guide in making similar arrangements.

The Japanese use trees also in low vases as the illustrations show, especially such trees as grow near the water, and maples, the color of which makes such enchanting reflections.

In old books will be seen an illustration of a plum tree where one branch dips into the water of the vase and out again. This may become of greater interest when the legend of its origin is understood, for, as a rule, plums are not arranged in low vases.

Sō Hō, the founder of the Enshiu School, going on a hunting expedition, saw a large plum tree, one branch of which bent into the river below, the extreme end rising upward again, covered with blossoms. Being struck with the beauty of the effect, he at once applied the suggestion given by nature to an arrangement of plum

branches in a shallow water vessel in his own home. This arrangement is always known as the Water Diving Plum. The legend is given merely to show how many of the arrangements seeming unnatural to us have been evolved from natural forms in some such way as just described.

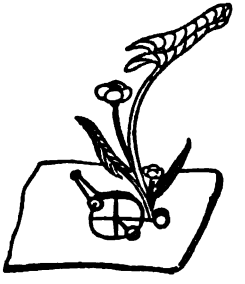


Diagram of Iris and Stones put together as Numbered

Iris and Stones

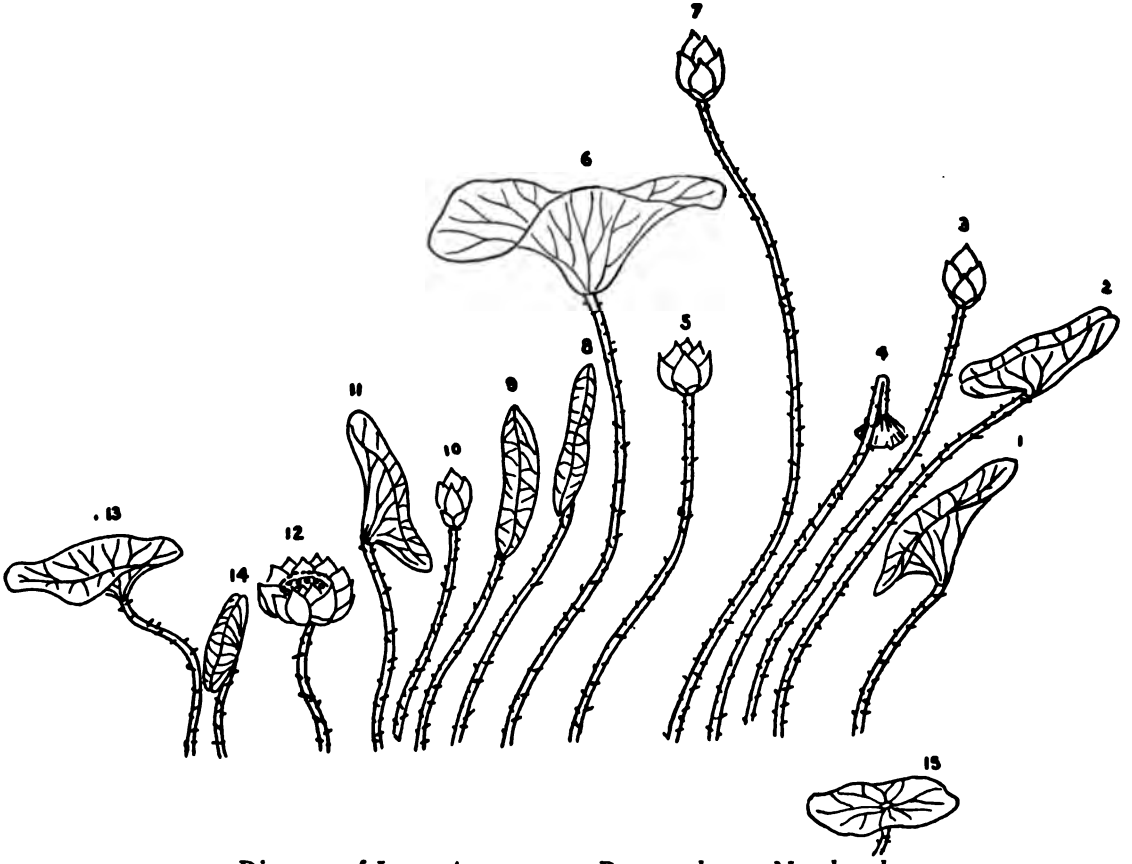
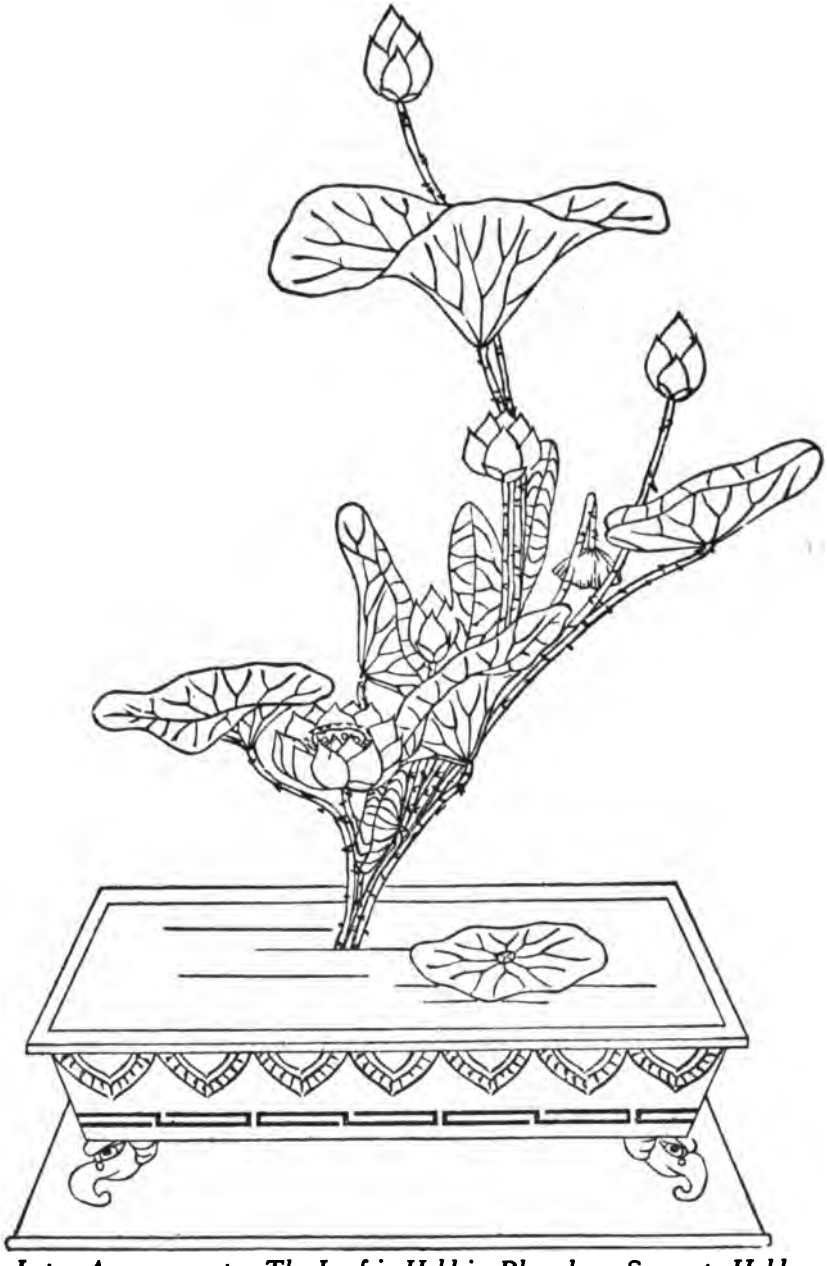


Diagram of Lotus Arrangement Put together as Numbered



Lotus Arrangement. The Leaf is Held in Place by a Separate Holder

Suggestion for Grouping Lilies, Both Beautiful and Natural

嵯峨御所御花方

遠山御流

モミヂ

郡會司

石田社中

里英齊

木谷長甫

大坂市北區下福島二丁目

木谷

Maple in Shallow Vase

嵯峨御所御花方

遠山御流

梅

初傳

石田社中

岡田孝子

大坂市北區下福島二丁目

岡田孝女

Water Diving Plum

Willow with Asbirai

A Variety of Pine Growing only near Water

Omoto and Stones

CHAPTER ELEVEN

IMPORTANCE OF BRANCHES

IN "*Japanese Flower Arrangement*" it has already been stated that branches are used as flowers in this art and are more highly valued.

Just a glance at the pictorial art of Japan will prove how powerful a place branches fill in all they depict. It is not strange therefore that importance is given to them in flower arranging. A branch from some variety of tree may be had at any season, and after the natural blooming time of the flowers is past, branches from the pine and fir trees are used almost to the exclusion of all else.

The rules for arranging all branches are the same, and as before explained, proper balance made or marred these arrangements.

It will be seen that branches of large

diameter are highly esteemed, as they form a more perfect representation of tree trunks. As large branches of pine, maple, and all the fruit trees are very desirable yet difficult to cut and troublesome to bring into the correct balance without spoiling the leaves or flowers growing upon them, the use of dead wood previously gathered will overcome such difficulties. Use a large piece of pine, cherry, plum, etc., of a good shape for each principal of the group you desire to make.

These branches may be moss-covered to indicate age, and of irregular shape. Also branches broken at the ends, not in a clean-cut, even way, but as though twisted off by a high wind. Put small flowering twigs about these old branches as though they were new shoots springing out of a dead tree, for example a large gnarled plum with delicate new blossoms shooting forth apparently from the old tree. Many such arrangements will be seen. Vines are very lovely used with such old wood.

IMPORTANCE OF BRANCHES

The Japanese keep on hand beautifully shaped branches, which may be collected when convenient and placed in a *kubari* with a few tendrils of some brilliant vine clinging to them. There are great opportunities for individual taste in such arrangements which can be made rarely beautiful.

If only we of the West could be taught the charm of our own tree branches for decoration, a wealth of material would always be at hand. Especially in the early spring and autumn when so many trees flaunt such wonderful variety in color.

Branch of old Cherry with New Shoots Arranged as Interpreted in this Chapter

嵯峨御所御花方

遠州御流

タレ柳

國會司

岩井社中

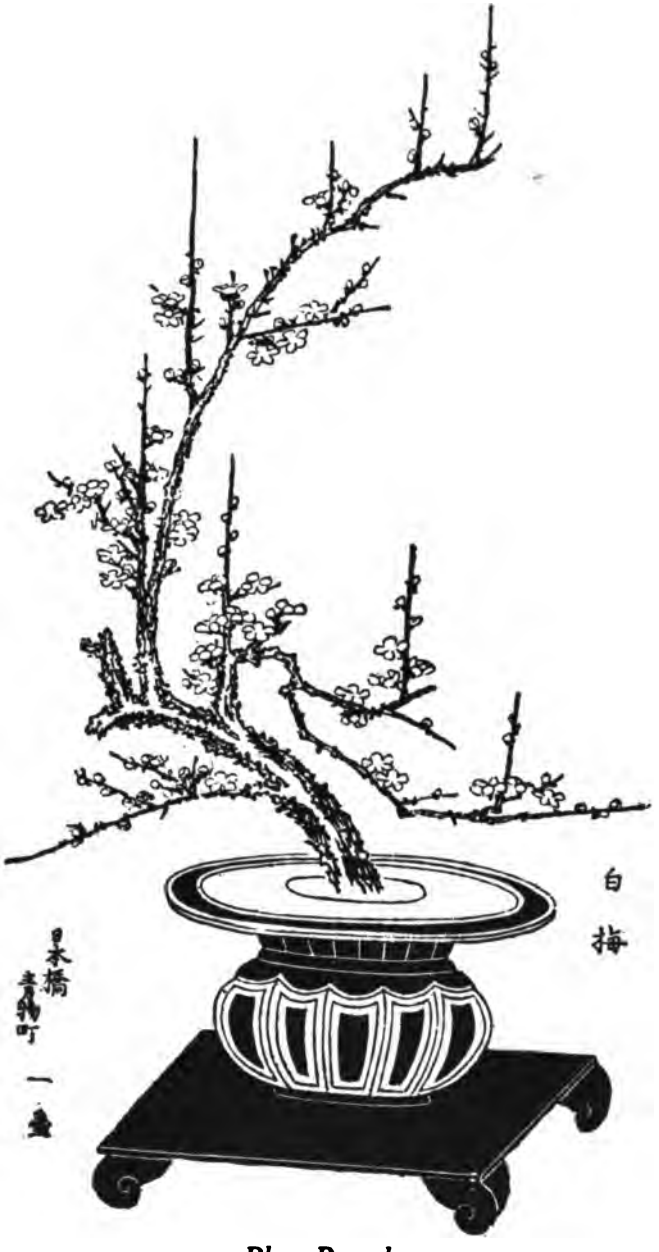
榮專齋

矢田清甫

大阪市南區二ツ井戸町三十三番邸

矢田清太郎

Wind-swept Branch



Plum Branch

枯木に鐵線（くわいせん）　玉簪（たまかんざし）

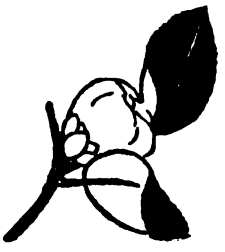
Dead Tree and Passion Vine

CHAPTER TWELVE

PROPER USE OF FOLIAGE

AS the foliage in an arrangement is considered of more importance than the flowers, no surprise will be expressed at the care and thought given to their placing and turning.

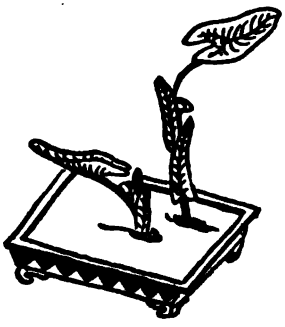
The Japanese in preparing for a guest are very particular as to the turn of the leaves. If leaves alone are to be used, the dark side is turned toward the guest, while the light side faces the host. The following cut of a camellia shows plainly the strong contrast in color between the front and back of leaves. A distinction is also made between leaves of a solid color and those which are striped, spotted, or variegated. Preference is given to fresh green of a solid color; the variegated leaves are not used on ceremonial



occasions. White leaves are sought by poets, as to them they represent clouds, old age, etc.

DYING OR LIVING IN FLOWERS OR LEAVES

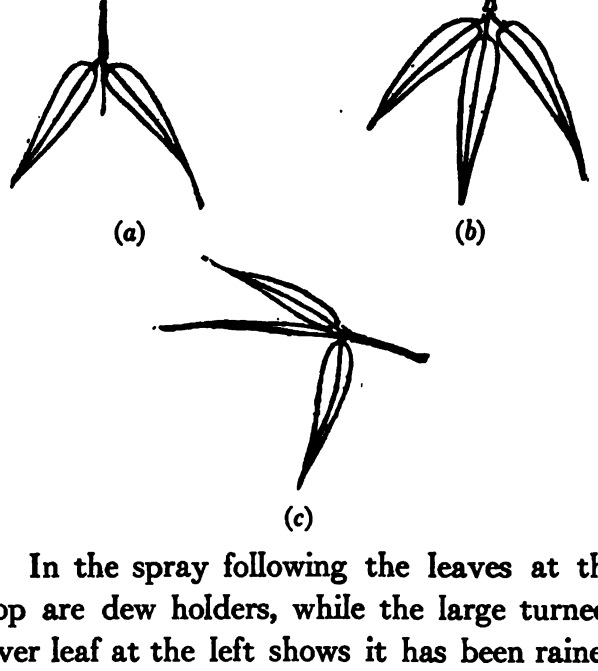
If leaves or petals turn back or change their color, or anything out of the natural happens, they are known as dead. As in this state they are frequently beautiful, they are sometimes used, but never in important parts of the group. All natural conditions of leaves are called living and put in prominent places. *Crown Leaves* or leaves growing above the flower, as illustrated in the cut, which has two crown leaves, such are found oftener in water-growing flowers, as with the lotus and some lilies the flower rests on the surface of the water and the leaf rises tall above it. If leaves grow too long never cut with scissors; break or tear with the hand. This makes it appear like natural damage of the wind.



PROPER USE OF FOLIAGE

There are three varieties of bamboo, the leaves of which are called *Fish Tail* (*a*), *Gold Fish Tail* (*b*), and *Flying Goose* (*c*).

Leaves are also designated as dew or rain holding.



(*a*) (*b*)

(*c*)

In the spray following the leaves at the top are dew holders, while the large turned-over leaf at the left shows it has been rained on. The smaller group by the droop of nearly all its leaves indicates a hard rain.

It is probably due to the fact that the Shintos do not use flowers but

only leaves in their shrines that so much attention has been given to foliage.

Offering for Sbinto Temple. Composed of Leaves and Peculiarly Cut Paper

CHAPTER THIRTEEN

PROPER PLACING OF FLOWERS

THERE are so many different styles in which to arrange flowers, and such a variety of vases, that possibly the most helpful suggestion is that given by the old flower books, which advise the use of personal taste in adapting the style of the arrangement to the vase and the place where it is to be used.

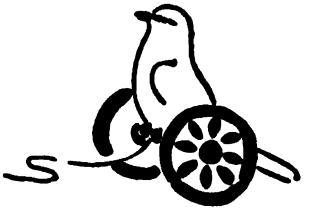
There are, however, a few other theories in regard to proper placing that should not be overlooked.

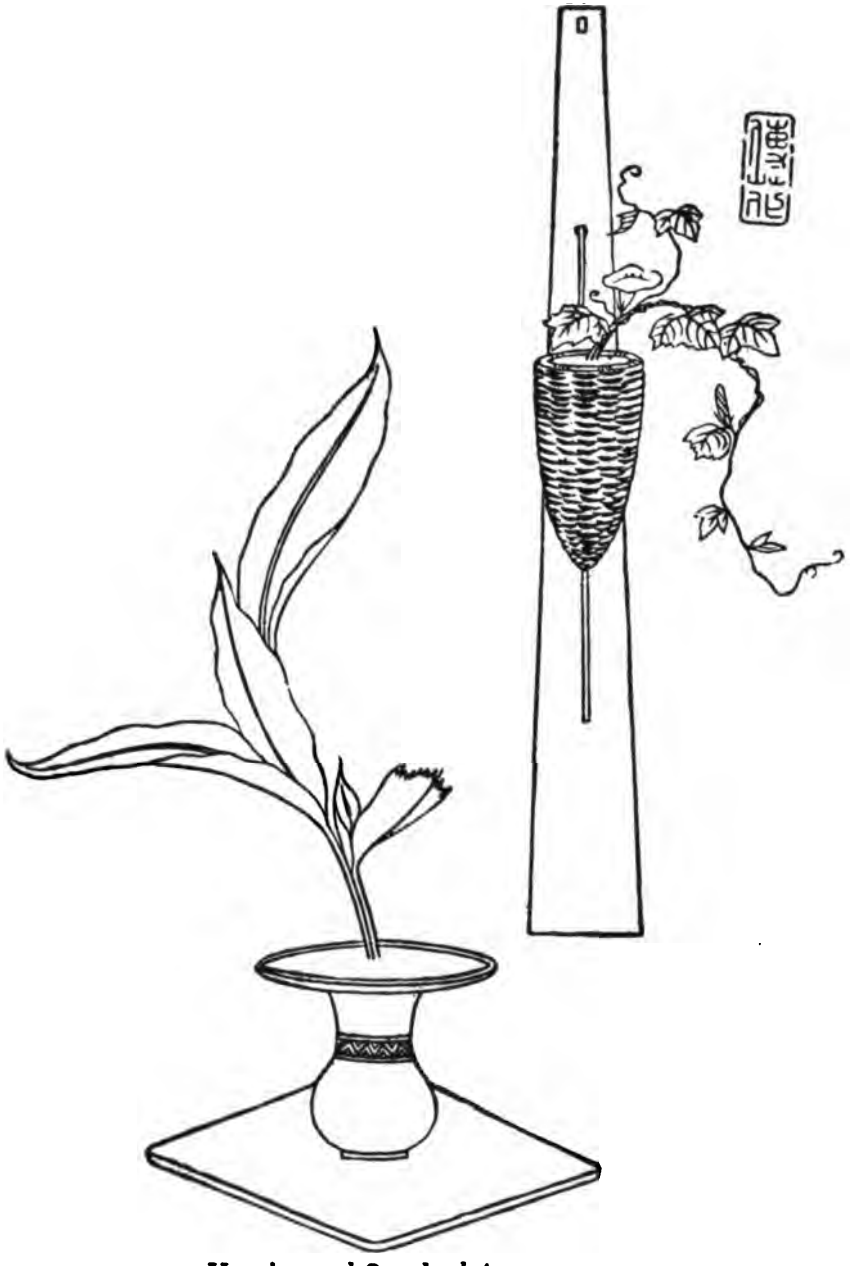
What is known as *Nagashi* or a drooping style, is suitable for flowers placed on high stands and mantel shelves and in rooms with low ceilings.

The flowers in a low-ceilinged room should not be upright and too high. One

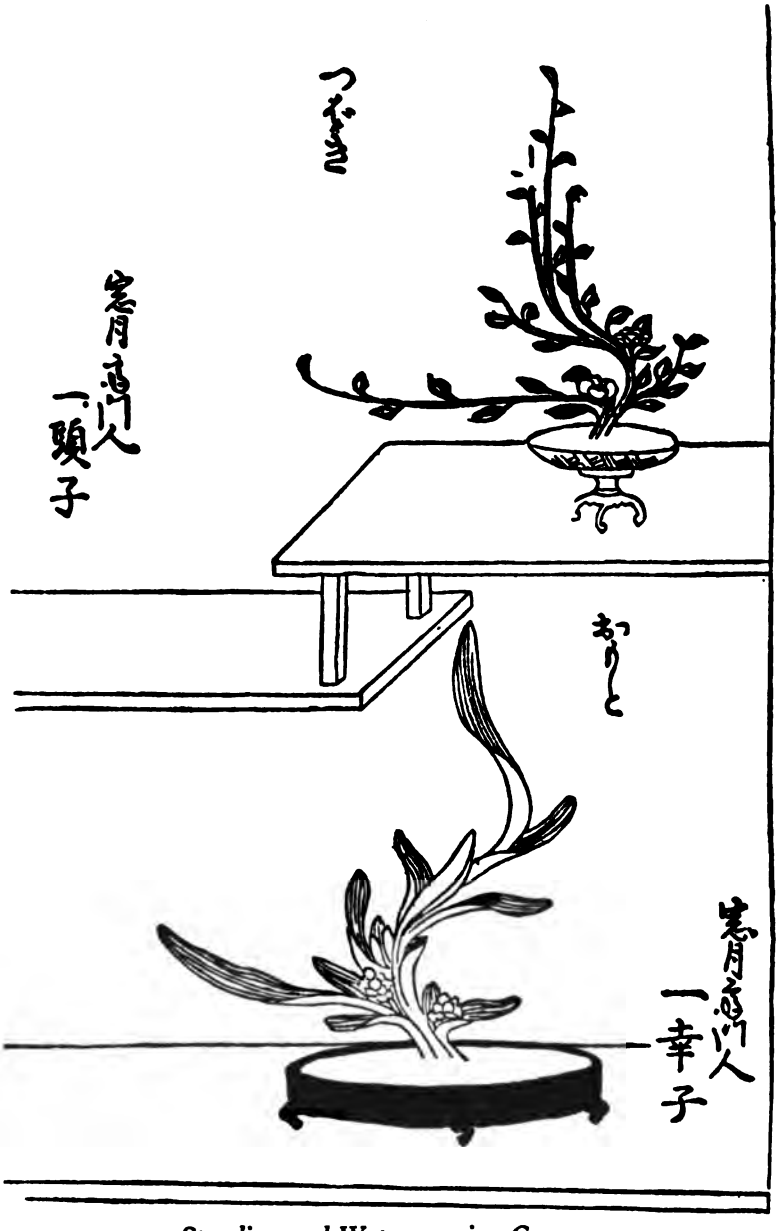
trial of drooping arrangements in old-fashioned rooms will prove how attractive they are.

Tall and upright groups should be placed on the eye level, bulbous and aquatic flowers below the eye level, while vines may be hung and at any height.

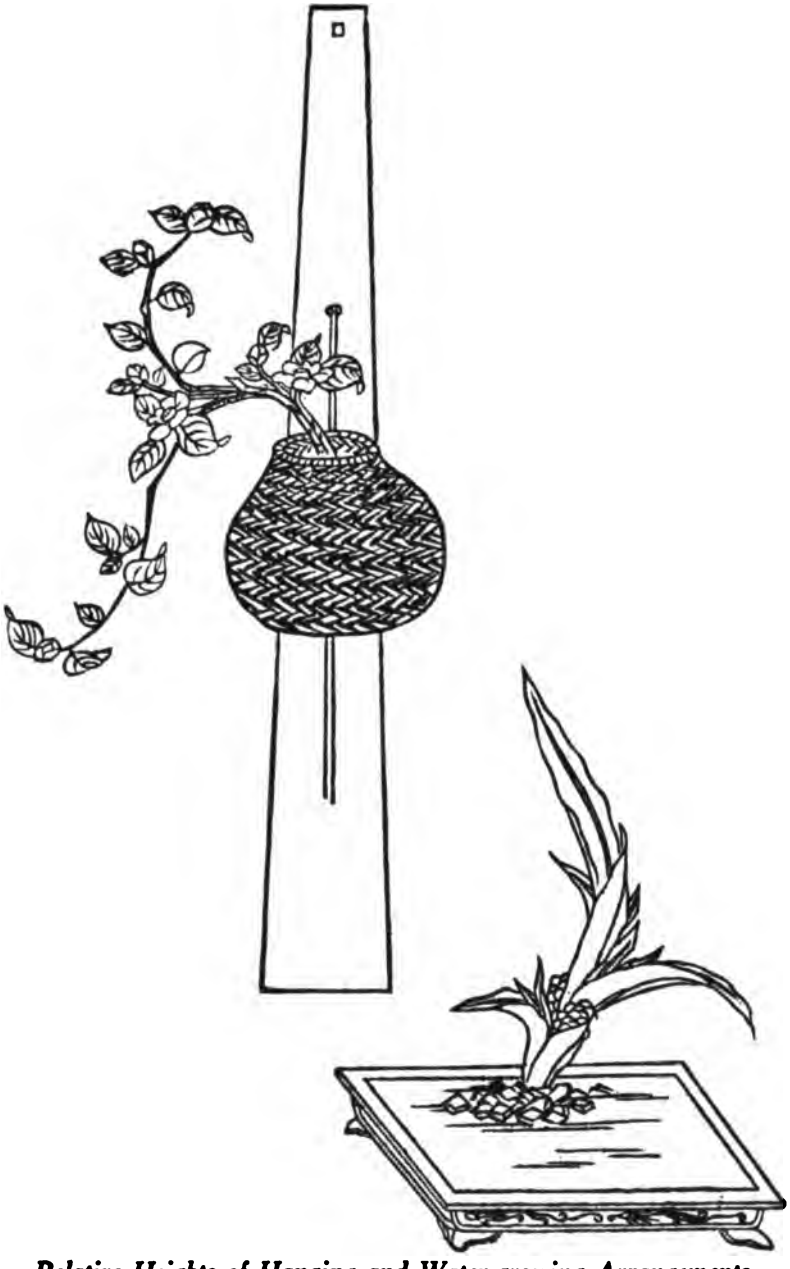




Hanging and Standard Arrangements



Standing and Water-growing Groups



Relative Heights of Hanging and Water-growing Arrangements

Vine and Water-growing Arrangements

CHAPTER FOURTEEN

FLOWER PLACING IN JAPAN

TO those unfamiliar with the customs of Japan, the way in which flowers are placed in their homes may be of interest.

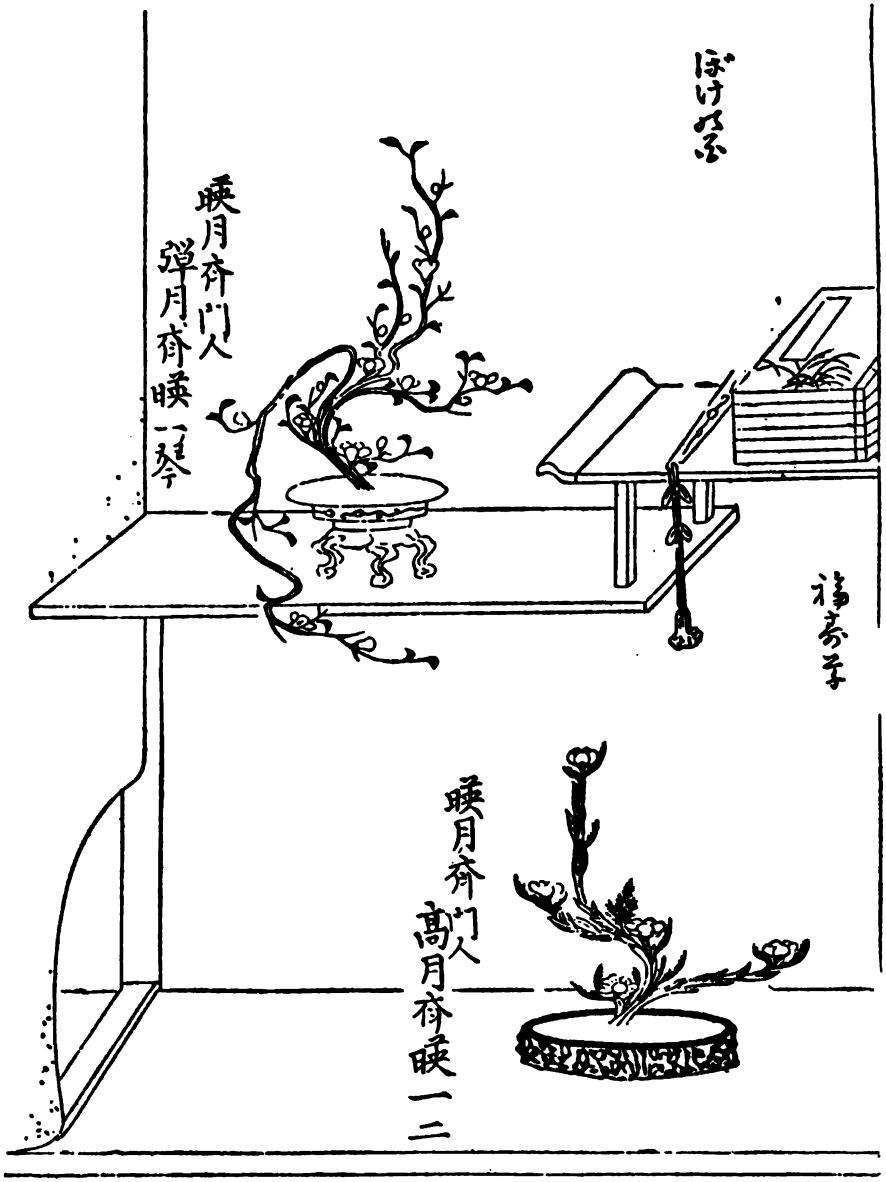
There are prescribed places in which the flowers may be arranged, and only in these spots; nothing haphazard is permissible. Built into every room is a place for flowers, and they are seldom put elsewhere. Occasionally hooked or hanging vases are hung where individual taste dictates, but generally flowers are placed on the floor or hung on one side of the *tokonoma.*

Four arrangements in a room would be the maximum. In the houses of the well-to-do there is frequently a room set apart for flowers only. Here the walls are hung with beautiful *kakimono* or scroll pictures and beneath these are placed flower stands and vases. This room is kept constantly

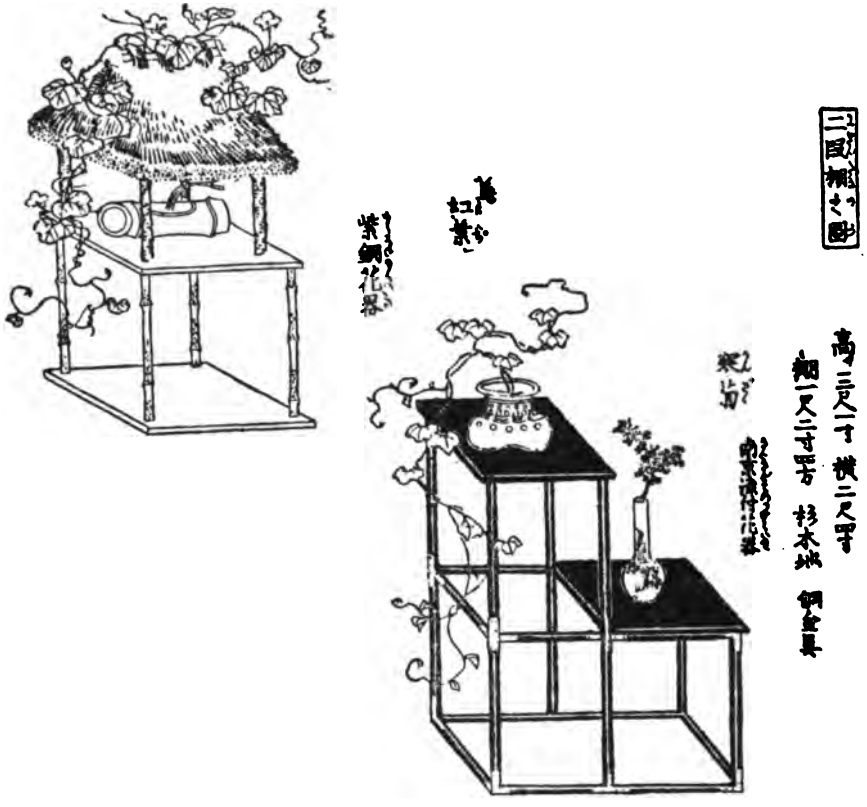
filled with flowers. Each day the wilted ones are replaced by fresh arrangements. Here, also, the flower tools, stands, vases, and everything to be used in arranging the flowers are kept.

The flower stands are as beautiful and varied in form as the vases; their lines all so well thought out that they enhance the beauty of whatever they hold. One of the illustrations shows how they vary in height, so that a long trailing spray may be raised into a natural position.

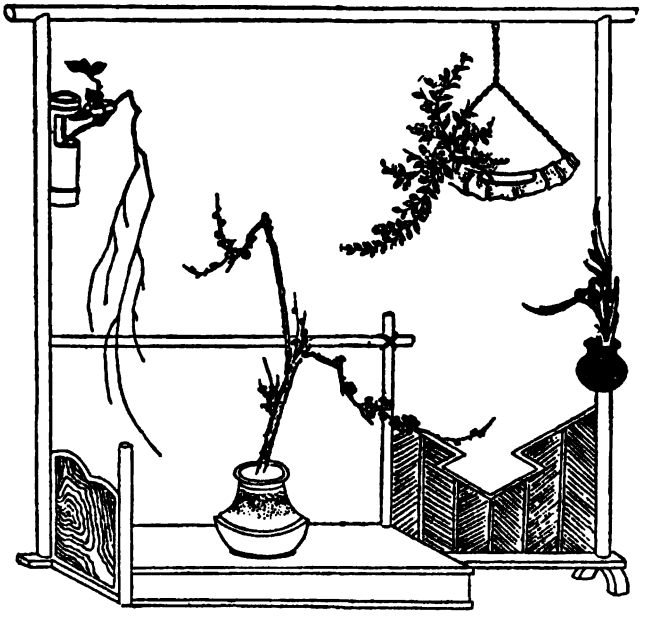
Everything in connection with this Flower Art emphasizes the important place flowers occupy in the every-day life of the Japanese.

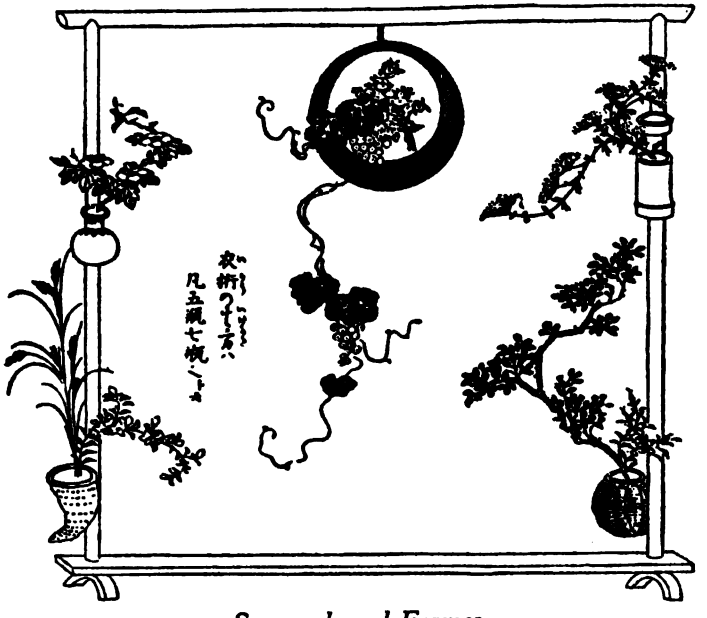


Tokonoma with Shelves and Ornaments



Quaintly Shaped Flower Stands





Screen-shaped Frames

Tokonoma with Hanging Vase and Bon-Seki

CHAPTER FIFTEEN

COMBINING DIFFERENT VARIETIES OF FLOWERS

IT is frequently asked, do the Japanese never use more than one variety of flower at a time? They combine their flowers as often as do other nations, and in fact, for such seasons as New Year, also on all congratulatory occasions, they always use two or more varieties in combination.

The *Sho Chiku Bai*, which is the pine bamboo and plum together, is a favorite New Year's decoration, and the illustration will show one of these arrangements. Wild flowers, both of the spring and autumn varieties, are placed together, in one vase, arranged as they grow, field flowers and grasses grouped together.

Branches of trees with spring flowers at their roots, such as is illustrated by the pine and narcissus arrangement, are very

beautiful. While in the autumn, the use of chrysanthemums and other late blooming flowers, with tree branches, produce most charming results. In combining of colors, it is a well-known fact that the East is more daring than the West. However, you will notice by the examples here given that the colors of the flowers used are very harmonious.

You can see how the arrangement of brilliant maple leaves and yellow chrysanthemums are subdued and brought together by the autumn grasses which have turned to soft browns and yellows. This is truly a wonderful group representing all the glory of autumn but prevented from being startling by the use of the grasses.

Plum, Pine, and Bamboo

A Spring Combination of Pine and Narcissus

Pine and Chrysanthemums

Five Varieties of Flowers. Note the way the Morning Glory is twined about the Reed

明治三十四年十月廿四日旧七夕會

Several Autumn Flowers in One Group

Maple, Autumn Grass, and Chrysanthemums

CHAPTER SIXTEEN

FLOWERS IN BASKETS

IT is often the case that whatever is simple and easily procured is overlooked and seldom used. This apparently has been the fate of the many exquisitely beautiful forms of baskets made for flowers. There is scarcely a conceivable form which has not been made in this material.

The Japanese have done more than their part, not only in the constant use in their own land, but they have also exported them in large quantities here. No other vases but those of bronze can equal them for color.

Although in most cases the flowers are not allowed to touch the handle of the basket because by that it is carried, and handling would mar their freshness, yet as previously described, in some instances

vines are twined about the handle alone. They come, as the illustrations show, in standard, hanging, and are also fitted with tin and may be used for water-growing plants. They came to Japan from China and are one of the oldest forms of flower holders.

These Chinese makers of these baskets sent one to Yoshima through one of his retainers, requesting that so unworthy a vase should be placed on an unusually beautiful stand to enhance the plainness of his gift. Yoshima was so charmed by its simple elegance, that he ordered it placed without stand or tray. This accounts for seeing baskets used so frequently without the usual stand.

Basket without Handle

Basket Placed on Dai

Basket Placed on Dai

This Basket Improved by the Use of Small Dai

Basket Unusually Turned

CHAPTER SEVENTEEN

FLOWER PRESERVATIVES

MUCH is done in Japan to make the flowers remain fresh as long as possible after they have been arranged. After spending many months in learning what would best preserve each variety of flower, I came to the conclusion that most of the formulas given me could never be used in my own land, both for want of time and material.

There are, however, a few simple aids which were not given before that are easy to apply and will perceptibly lengthen the life of flowers. First are given a few of the methods which seem too complicated to be employed by the pressed-for-time Westerner.

To Preserve Lotus

This flower is very difficult and must be treated immediately after picking, or it cannot be preserved. In gathering the flowers and leaves they must be cut underneath the surface of the water. While arranging, the stems must be held all the time in water. When the proper length of the stems has been determined, the blossoms and leaves are protected by paper and the ends of the stems are put in boiling water until they become white; after this they are plunged into cold water where they are left until the entire length of stems are cold. Next the *kosbo misu*, or summer medicine, the formula of which is given below, is inserted by a pump into the stem of each leaf or flower separately, the flowers then being placed in cold water for three hours before the arrangement may be completed.

A much simpler way of preserving lotus is to cut the stems underneath the water,

and smear the end of each stem with sealing wax before exposing it to the air; wrap stems in paper to carry home. Nothing else is really required.

Summer Medicine

Water	1 *sho*	= 1 qt, 1 pt.
Mog'usa	1 *go*	= 1½ oz.
Sansho	1 *shaku*	= teaspoon

Boil together until only one quarter of liquid remains. After all this trouble, the flowers will last for an astonishingly long time and the leaves for fully a week. Other methods are more elaborate.

All water-growing plants may be kept fresh longer, if a little salt is forced into the stems, and then they are stood in warm water until used. If the weather is very hot, let stand in lukewarm, very weak tea.

Placing flowers in a weak solution of tea will make it possible to keep them for some time without being kept in water.

The most valuable aid in keeping the

flowering fruit branches fresh, even if in full bloom, is by bruising the bark of the branches where they will be under water. This will make cherry, apple, dogwood, etc., last a remarkably long time.

CHAPTER EIGHTEEN

PROPER USE OF VASES

THE flower containers of Japan are innumerable, and made of almost every kind of material. It is generally conceded that the *Kwabin*, a long-necked vase, was the most ancient form. This vase required an arrangement of considerable height, that was difficult to balance, and led to the use of the broader, lower vases now so common and brought into use correspondingly lower compositions of flowers.

Large Mouthed Vases. Vases which have a very wide opening. The flowers must not touch the edges of the opening unless placed high; if on the eye level or below, flowers must stand higher than opening.

Square Vases. Flowers must not be

turned at angles but in graceful curves. If square vases are stood on a stand or a table it must be a round one.

Round Vases. Flowers may be turned in angles and stood on square stands.

Vases with Handles. By this is meant the small handles which project at the sides, known in Japan as ears. Branches or flowers must never touch these handles.

How to Wet Vessels to Represent Dew. It is considered very complimentary when expecting a guest to have not only the flowers wet, as though covered with dew and freshly gathered, but the receptacle also. This effect is accomplished with bamboo and bronze vases by plunging the whole vase in cold water, which causes beads of water to settle on the outside. Porcelain vases are never treated in this way.

In Japan it would not do to use a flower vase in the spring which had been used all winter. Vases change with the flowers.

Spring Vases are of medium size. When

standard vases are used they must be tall and slender. Summer vases for water-growing things must be as shallow as possible.

Summer. Standard vases, very wide-mouthed and not high. Low vases, very wide.

Autumn. Porcelain receptacles are more used, boat-shaped being very popular at this season.

Winter Vases. In winter standard vases are used almost entirely. They are very tall and straight in shape.

The ways of caring for the vases are too elaborate to describe, but it may be useful to know how to prevent bamboo vases from splitting. These vases, which are so attractive, will never break if a few drops of *sake* or sherry are put in the water, or if the water is changed entirely every day. They should be dried out thoroughly every two weeks, but never by steam heat or the sun.

The form, color, size, and decoration of all flower vessels is selected with great

care in reference to the flowers to be used. There are certain combinations of vase and flowers which have to the Japanese, besides artistic value, certain virtues given these different combinations by Yoshimasa. For example, a vase made from old wood holding a twining vine expresses aspiration, *Chōkō-tei*. Serenity is expressed by a hanging bronze boat filled with white chrysanthemums, which suggests a ship with a full cargo in port.

All these quaint fancies help to bring about a perfect harmony of flowers and vase which is never lost sight of in Japanese floral decoration.

CHAPTER NINETEEN

FLOWER CEREMONY

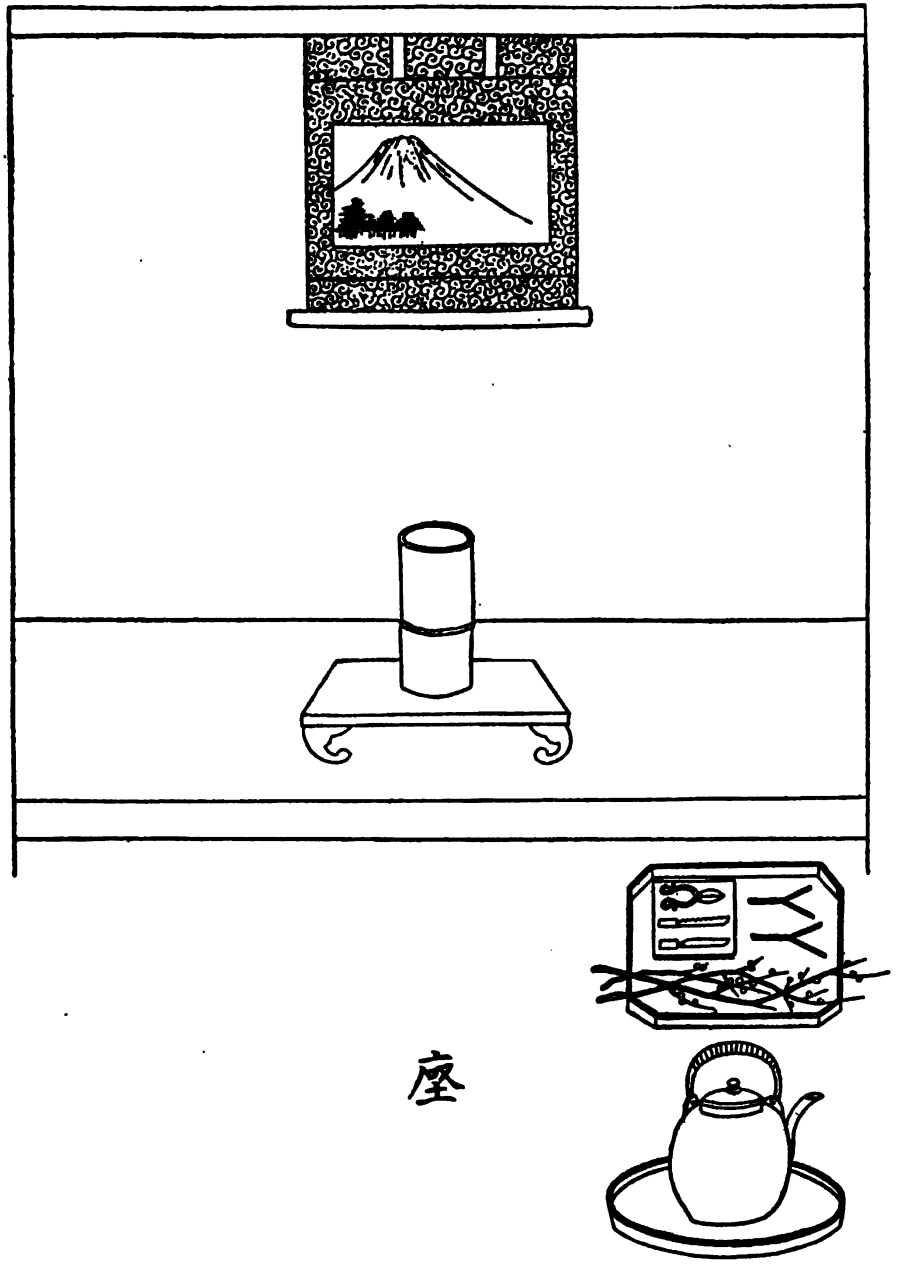
THERE is a regular ceremony of arranging flowers, almost a counterpart of the Cha-no-yu or Tea Ceremony, not perhaps of general interest, but proving the importance given to this art.

This ceremony like that of Cha-no-yu is studied to develop the power of concentration. The knowledge of such ceremonies puts us in closer sympathy with the people of Japan, while it prevents on both sides many embarrassing situations.

First comes the ceremony of viewing the flowers, which have been already arranged. After entering and greeting your host, you can approach only to within a certain distance of the *tokonoma* or recess where the flowers are placed. The

proportions of a room are told in mats, not by feet as in other lands; a room being seven, nine, or eleven mats. So you take your seat one mat or about three feet in front of the *tokonoma* and from this position make your bow to your host. Then you begin a close scrutiny of the flower, looking first to discover if the plant's natural growth characteristics are well brought out, if each principle is strongly developed, if the season of year is expressed. Notice if the variety of flowers used has been suggested by a poem or painting of flower on the *kakimono*, admire the beauty of the vase, its form, the material from which it is made and the design, also see if flowers and vase are in harmony, not only color harmony but also line and proportion. After this you are able to judge of the ability of your host.

Another view of the flowers, accompanied by a word or two of praise, and you withdraw farther away from the flowers and nearer your host. It is not necessary to give all the details of this ceremony, but

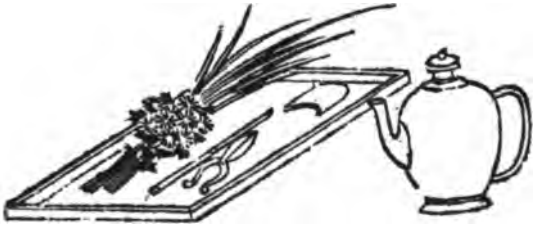


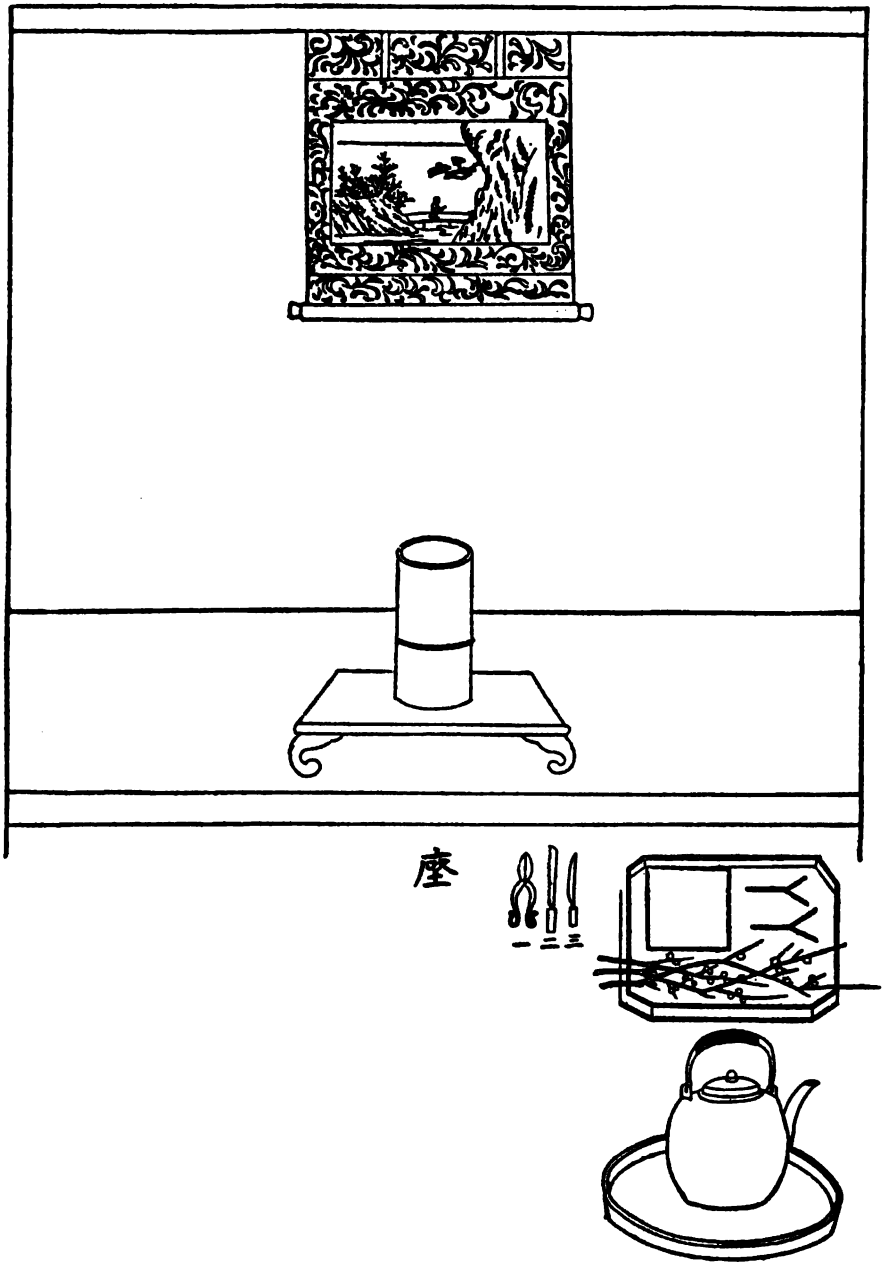
Tokonoma with the Empty Vase ready for Flower Ceremony. The Character Represents the Guest's Seat

as the rules observed in viewing flowers are the most important and helpful in making an arrangement, I give this portion of the ceremony more fully than otherwise I should have ventured to.

After giving much time and attention to admiring the flowers arranged by the host, the guest is asked to make an arrangement, but he asks to be excused, pleading what is called a poor hand, meaning he is not skilful. However, after repeated invitations he volunteers to do the best he is capable of, realizing it would be rude not to conform to the desire of his host, even in spite of his poor hand. The host then acknowledges his kindness by a profound bow, and brings forth a flower vase and stand which are placed in the *tokonoma*, also a beautiful lacquer tray on which are the flower tools, a variety of *kubari*, or supports, a *kakin* or white napkin which must always be cut the proper size and placed under the tools on the tray. Then the "*te-joro*" or water pot is placed also

on a tray, as shown in the illustration. At this point more bows are exchanged and the guest begins to work. The different articles are taken from the tray in regular order and in a prescribed way. The *kakin* is folded and unfolded as in the Cha-no-yu, the ceremony proceeds slowly and with a precision possibly trying at first to the nerves of a Westerner, yet a novelty and charm remain that make you return after such an experience thoroughly refreshed in mind.





Tools Removed from Tray and Kakimono Changed. The Guest Draws Closer on Commencing Arrangement

CHAPTER TWENTY

SYMBOLISM IN FLOWER ARRANGING

THE keen enjoyment of symbolical designs in this Flower Art is shown by the wonderful details of such decorations. The shapes into which the flowers are bent, as well as the forms of the vases and flower stands, represent objects which have been made familiar to all through history, legend, and romance.

Besides the intense fondness of nature constantly referred to, the Japanese also possess a love of the humorous and an almost restless desire for variety. This fondness for variety is nowhere more strongly shown than in the unsymmetrical balance of forms in flower arranging.

These symbolical groups do not represent this art in its simple pure form, and there-

fore are not so highly valued as those forms which take nature as their guide. Through a longing to create something new, and a remarkable judgment regarding the fitness of things, these symbolical arrangements have been developed. They are frequently more grotesque than beautiful and are used at large gatherings to promote talk and a closer scrutiny than would generally be given by masses of people to the simpler but more exquisite compositions.

That all symbolical arrangements are not grotesque is shown by the common and beautiful composition known as Sho-chiku-Bai, a combination of pine, bamboo, and plum, which is used at New Year and for wedding ceremonies. In Chapter Fifteen there is given a beautiful example of this combination. Here is an uncommon and grotesque arrangement. The pine at the top in the bronze bowl is tied with a cord, which always signifies a gift or offering; the figure forming the standard and holding the bowl has a bamboo design on his kimono,

嵯峨御所御花方

遠州御流

若松ニ梅　松竹梅生方

國會司　岩井花甫師範代

榮壽齊　安木增子

大阪市南區難波西圓手町四千六百六十六番邸

安木增女

Sho-Chiku-Bai

常ニ用ひざる花ゐり松ハ根のつく松を用ゆべしとて
花瓶ハ鶴ニ表ー敷板ハ亀ニもとづくるなり

Symbolical Arrangement

箭を立る事ハ尚別にくわしく記ス

while the line of his figure, with extended foot, corresponds to the principal lines of a flower arrangement. The plum holds the highest position.

These three trees have woven about them pretty fables which secure for them great favor from both old and young. The pine and the bamboo are both popularly believed to possess an almost supernatural longevity, as well as to hold a beneficial influence over mankind. The plum is looked upon as sacred. All the idols in the temples and private dwellings are decked with branches of ume or plum, the symbol and herald of spring.

The contrast between the gnarled age-worn trunk and the delicate fresh blossoms suggests to the imaginative Japanese hundreds of allegories, such as the renewal of youth in the heart of decay; the victory of hope over despair, etc., etc. It is all this which endears the Sho-Chiku-Bai to the hearts of the people.

In the illustration of an arrangement of

pine with an arrow in the center, notice the shape of the vase, which is supposed to represent a crane, also a symbol of long life, and much venerated by the people, for in olden times nobody was allowed to shoot one of these birds without an order from the emperor. The stand beneath the vase forms a tortoise which means happiness, long life, and also good luck; the inserted arrow forms a protection against prey or enemy.

It would be possible to go on indefinitely describing these symbolical arrangements, but, as they are merely attractive methods of suggesting history and legend only known to comparatively few out of Japan, they can be of little aid to the student of Flower Art in other lands.

揩杜通紅酒醒逕幽宏
欹眺又思詩山中漏點梅
花月不淺今昇竿筆枝

六如